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RICHARD CARNAC TEMPLE, C.I.E.,  
MAJOR, INDIAN STAFF CORPS.

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नई दिल्ली





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# THE INDIAN ANTIQUARY,

## A JOURNAL OF ORIENTAL RESEARCH.

VOLUME XXV. — 1896.

### ESSAYS ON KASHMIRI GRAMMAR.

BY THE LATE KARL FRIEDRICH BURKHARD.

Translated and edited, with notes and additions,

by G. A. Grierson, Ph.D., C.I.E., I.C.S.

(Continued from Vol. XXIV. page 347.)

#### The Imperative (امر حال).

25. The second person singular has the form of the Root or Stem of the Verb. E. g., کَر *karun*, to make, کَر *kar*. Another form of the Imperative is the so-called Respectful form : e. g., کَرُون *karun*, کَرُون *kar-tq*. The negative used with the Imperative is مَه *mq*, or, more emphatic مَه *matq*. The first person plural of the Imperative also expresses an intention ; e. g., کَرُون *karun*, let us do.

#### The Participles.

26. (1) Present Participle (مُجَنَّد حَالِيَة). This has two forms :—

(a) In اُن — *an*, e. g., سُون *sōsun*, سُون *sōsān*. This Participle is indeclinable, and is used —

(a) Principally in composition with the auxiliary verbs چَه *chha* and اَسُن *āsun*, 'to be'; e. g., سُون چَه *sōsān chhas*, I am sending ; سُون اَسُن *sōsān āsun*, I was sending ;

(β) Standing independently, especially as a nominative or accusative after verbs like وَچُون *vuchhun*, to see ; e. g., پَکَن وَچُون *pakān vuchh pakān*, by him was he seen to go ; تِم وَچُون یَوَن *tim vuchhan yivān*, they will see him coming.

(γ) Frequently doubled ; e. g., پَکَن پَکَن *pakān pakān*, going on continually farther and further.

(b) In اِس — *is* (expressing a state), in intransitive verbs in composition with چَه *chha* and اَسُن *āsun* ; e. g., اَسُن شَنگِت اَس *āsun shungit ās*, he was sleeping, he slept.



27. (2) The Perfect Participle (Passive in the case of transitive verbs, Active in the case of intransitives. — اسم مفعول) [often with a change of the root-vowel, *vide post*].

(a) In *mut*, e. g., *sūzun*, to send, *sūzmut*. The plural is in *mat*, the fem. sing. in *mat*, pl. *mats*. Many verbs have irregular forms in this participle. The irregularities are the same as those of the Aorist, and are derived from them.

(b) In *it*<sup>13</sup> (expressing a state); e. g., *likhit chhu*, it is written, i. e., it has been put into writing.

28. (3) Future Participle Active, in *vōl* and *avun*. This has been described above [§§ 22-24]. Both occur in composition with *chha*, and *dsun*.

29. The Participle Absolute (ماضی معطوف). — The termination is *it*, added to the stem of the verb; e. g., *karun*, *kar*, *karit*.

The Participle Absolute has, as in Sanskrit, either an active or a passive meaning, according to the context. It also frequently occurs after the following verbs:—*hekun*, to be able; *gatshun*, to go (having done a thing to go, i. e., to do it at once); *mokalun*, to cease; especially with *chhunun*,<sup>14</sup> to throw; e. g., *trāvit chhunun*, to throw away; *kadit chhunun*, to expel; *tsatit chhunun*, to cut down; *khīt chhunun*, to eat up,<sup>15</sup> etc. (Cf. also the Pres. part. (b), and Past part. (b).)

#### The Precative.

30. This form expresses a prayer or request, and is only used in the 2nd and 3rd persons. The termination is *zi*, which is added to the root with *i* as a junction vowel; e. g., *karun*, *karizi*. With *hi* added, it takes a conditional meaning; e. g., *karizihī* thou shouldst do (or shouldst have done); *dizihī*, thou shouldst give (or shouldst have given).

#### The Optative (ماضی تمنی).

31. This mood expresses a wish. The termination is *ahq*; e. g., *sūzun*, *sūzahq*. In the case of *dyun*, and similar verbs, merely the syllable *hā* is added to the 1 sing. fut.; e. g., *yun*, to come, 1 sing. fut. *yimā*, *yimāhā*. The words *ay kash* are used with the optative in the sense of the Latin *utinam*; e. g., *ay kash zāhāk*, wouldst that thou knew.

32. The Optative is also used as a Potential, and with *ay*, it, as a Conditional mood.

<sup>13</sup> This form in *it* is probably identical with the Participle Absolute.

<sup>14</sup> Fernald and Wade, *tsahunun*.

<sup>15</sup> [ Cf. the Hindustāni *khānā* in *kāf khānā*, etc. — TRANS.]



## Formation of Tenses and Persons.

33. In the Active voice a distinction must be made between the Simple and the Periphrastic tenses. If we exclude the Imperative (امرحال) and the Present Optative (ماضى تيمنا), there are only two [three] Simple Tenses. The Present Indefinite or Future (ضارع) and the Aorist, or tense of narrative (ماضى مطلق) [and the Pluperfect II. (ماضى بعيد)].

34. The Present Indefinite or Future has the following terminations. [This tense was originally a present, but is now only used, in the Indicative, with a future meaning. It is also regularly used as a Present Subjunctive.]

	Sing.	Plur.
(1)	<i>a</i>	<i>au</i>
(2)	<i>ak</i>	<i>iu</i>
(3)	<i>i</i>	<i>an</i>

35. The Aorist [or Indefinite Past]. [In this tense the verb frequently changes its radical vowel in the masculine singular, and sometimes also further modifies it before a final *i*. Thus, from كَرَن *karun*, to make, 3 sg. masculine *koru*, 3 sg. fem. *kari*; 3 pl. masc. *kari*, 3 pl. fem. *kari*. It also frequently changes the final consonant of the root in the feminine. Thus, *pok*, he went, fem. *pachi*. In short, the 3rd person of the aorist is merely an old adjectival past participle, and is subject to the same rules as adjectives, as regards gender and number, see §§ 153 and ff. and 217 and ff.

The following are the terminations of this tense in the case of Intransitive verbs:—

Sing.		Pl.	
Masc.	Fem.	Masc.	Fem.
(1) <i>us</i>	<i>is</i> or <i>es</i>	<i>i</i>	<i>i</i>
(2) <i>uk</i>	<i>ik</i> or <i>ek</i>	<i>ivq</i> <sup>18</sup>	<i>ivq</i>
(3) <i>ul</i>	<i>i</i>	<i>i</i>	<i>i</i>

36. The Aorist of Transitive verbs is treated passively [that is to say, instead of saying 'I sent thee,' the expression used is 'thou wast sent by me.' In this way the subject of the sentence is in the case of the instrumental, and the object of the sentence becomes the subject of the verb. The verb agrees in gender, number and person with this latter subject. The third person sg. of the aorist transitive, construed passively, *sūzu*, *sūzi*, *sūzi*, *sūzi*, he (it)<sup>19</sup>, she, they (m.), they (f.) was, were, sent, is taken as the basis of the ordinary conjugation of the aorist, and to this the following terminations are added:—

Agent 1st Person, no termination.

Agent 2nd Person, sg. *t*, pl. *vq*.

Agent 3rd Person, no termination.

We thus, when the object of the sentence, i. e., the subject of the verb, is in the third person (i. e., the 3rd personal pronoun, or a noun substantive), get the following scheme of terminations to be added to the root. There are other schemes for the same person which will be described subsequently (see § 88).

<sup>18</sup> This *i* is usually omitted in writing, and is not pronounced.

<sup>19</sup> [This *i* is sometimes omitted in writing, and is barely audible. Many (including Wade) omit it altogether, but I have Dr. Neve's authority for its existence.]

<sup>20</sup> According to some, *vq*.

<sup>21</sup> Once for all, throughout the verb, the neuter is the same as the masculine.



Subject (of the verb) [he (it) she, they] was (were) sent].

Subject of sentence in instrumental case.		Singular.		Plural.	
Sing.	{	Masc.	Fem.	Masc.	Fem.
		(u)	(e)	(e)	(e)
Pl.	{	ut	et	it	et
		(u)	(e)	(e)	(e)
Sing.	{	(u)	(e)	(e)	(e)
		(u)	(e)	(e)	(e)
Pl.	{	(u)	(e)	(e)	(e)
		(u)	(e)	(e)	(e)

The *v* is not pronounced and is seldom written. So also the *i* of the Fem. Sing. especially the *i* of *ieq*.

37. [If the object of the sentence, i. e., the subject of the verb, is in the second or third person, the nominative suffixes of these persons have also to be added. This will become plain from the paradigms. Regarding the suffixes, see § 47.]

38. [The second form of the Pluperfect (Plup. II.) has the following terminations added to the root direct, frequently with a change of the final consonant of the root (see § 158), but with no change of the radical vowel. E. g., The Plup. II. 3 ag. masc. of لَدُن *ladun*, to load, is لَزَدُو *lazôv*.

Sing.		Pl.	
Masc.	Fem.	Masc.	Fem.
(1) مَسْ or مَسْ or <i>ô</i> or <i>yô</i>	أَيَسْ or أَيَسْ <i>ôyas</i> or <i>ôyas</i>	أَيَسْ <i>ôy</i>	أَيَسْ <i>ôyi</i>
(2) مَكْ or مَكْ or <i>ôk</i> or <i>yôk</i>	أَيَكْ or أَيَكْ <i>ôyak</i> or <i>ôyak</i>	أَيَكْ <i>ôv</i>	أَيَكْ <i>ôyiv</i>
(3) مَوْ or مَوْ or <i>ôv</i> or <i>yôv</i> <sup>21</sup>	أَيِوْ <i>ôyi</i>	أَيِوْ <i>ôy</i>	أَيِوْ <i>ôyi</i>

The above are the terminations of the neuter verb. The Transitive verb is construed passively like the aorist, the same terminations being added as above explained.]

#### The Periphrastic or Compound Tenses.

39. (1) The Present Definite (حال), is compounded of the Present Participle, and the Present of the Auxiliary verb أَهْ *chha*, 'to be.'

40. (2) The Imperfect (ماضى استمرارى), compounded of the Present Participle, and the Aorist of the Auxiliary verb أَسْ *asun*, 'to be.'

41. (3) The Perfect (ماضى تارىخى), compounded of the Perfect Participle and the Present of the Auxiliary verb أَهْ *chha*, to be (transitive verbs treated passively).

<sup>20</sup> Some verbs take the *a*- and others the *i*- forms, see § 90.

<sup>21</sup> See § 160.



42. (4) The Pluperfect I. (ماضي بعید), compounded of the Perfect Participle, and the Aorist of the Auxiliary verb *āsun*, 'to be.' [For Plup. II., see under head of Simple Tenses.] [Transitive verbs treated passively.]

43. (5) The Periphrastic Future, compounded of the Future Participle, and the Auxiliary verb *chha*, 'to be'; e. g., *karavun chhu*, he is about to make.

44. (6) The Future Perfect and Dubitative (ماضي شكیة), compounded of the Perfect Participle, and the Future of the verb *āsun* [Transitive verbs treated passively].

45. Mp. gives (7) A Perfect Optative or Conditional, compounded of the Perf. Part. + Opt. or Cond. of *āsun*, and (8) An Imperfect Imperative, compounded of the Pres. Part. + Imperative of *āsun*, but I have not met with any instance of them in literature.

46. The Tenses of the Passive are all Compound ones (see Passive, §§ 136 and ff.).

47. In order to be able to comprehend the Paradigms, it is necessary here to give the certain cases of the Personal Pronouns, and their connected suffixes.

### PERSONAL PRONOUNS.

#### 1. Nominative.

Personal Pronoun.	Suffix.
Singular.	
(1) <i>āḥ</i> <i>āḥ</i> , I	{ <i>āḥ</i> <i>āḥ</i>
(2) <i>āḥ</i> <i>āḥ</i> , thou	{ <i>āḥ</i> <i>āḥ</i>
(3) <i>āḥ</i> <i>āḥ</i> , he	{ <i>āḥ</i> <i>āḥ</i>
<i>āḥ</i> <i>āḥ</i> , she	{ <i>āḥ</i> <i>āḥ</i>
<i>āḥ</i> <i>āḥ</i> , it	{ <i>āḥ</i> <i>āḥ</i> } all genders.
Plural.	
(1) <i>āḥ</i> <i>āḥ</i> , we	.....
(2) <i>āḥ</i> <i>āḥ</i> , you	<i>āḥ</i> <i>āḥ</i>
(3) <i>āḥ</i> <i>āḥ</i> , they (masc.)	{ <i>āḥ</i> <i>āḥ</i>
<i>āḥ</i> <i>āḥ</i> , they (fem.)	{ <i>āḥ</i> <i>āḥ</i>

#### 2. Accusative.

Singular.		
(1) <i>āḥ</i> <i>āḥ</i> , me	{ <i>āḥ</i> <i>āḥ</i>	
(2) <i>āḥ</i> <i>āḥ</i> , thee	{ <i>āḥ</i> <i>āḥ</i>	
(3) <i>āḥ</i> <i>āḥ</i> , him	{ <i>āḥ</i> <i>āḥ</i>	
<i>āḥ</i> <i>āḥ</i> , her	{ <i>āḥ</i> <i>āḥ</i>	
<i>āḥ</i> <i>āḥ</i> , it	{ <i>āḥ</i> <i>āḥ</i>	

	Personal Pronoun.	Suffix.
Plural.	(1) <i>as'</i> <i>us</i>	.....
	(2) <i>tohi</i> , you	و' <i>eq</i>
	(3) <i>tim</i> , them (maac.)	ك <i>k</i>
	<i>timq</i> , them (fem.)	

Note that, in the full forms, the Nominative is the same as the Accusative. In the second pers. sing. and in the first person of both numbers, however, the Accusative usually takes the form of the Dative.

### 3. Instrumental.

Singular.	(1) <i>me</i> , by me	م <i>m</i>
	(2) <i>tee</i> , by thee	ت <i>t</i>
	(3) <i>tami</i> , by him	ن <i>n</i>
	<i>tami</i> , by her	
Plural.	(1) <i>asi</i> , by us	.....
	(2) <i>tohi</i> , by you	و' <i>eq</i>
	(3) <i>timas</i> , by them (m. f.)	ك <i>k</i>

### 4. Dative.

Singular.	(1) <i>me</i> , to me	م <i>m</i>
	(2) <i>tee</i> , to thee	ی <i>y</i>
	(3) <i>tas</i> , to him or her	س <i>s</i>
Plural.	(1) <i>asi</i> , to us	.....
	(2) <i>tohi</i> , to you	و' <i>eq</i>
	(3) <i>timan</i> , to them (m. f.)	ك <i>k</i>

[NOTE. — There is no suffix for the Nominative plural, and that the suffixes of the plural of the 2nd and 3rd persons are the same for all cases.]

### REMARKS ON THE SUFFIXES.

48. It must be noted as a peculiarity of the Kāśmīrī idiom, that all pronominal suffixes are, so to speak, Relative, — that is to say, that they invariably refer to some preceding or following noun or pronoun, and are thus, properly speaking, pleonastic. A Kāśmīrī does not say, "he killed the man," but "the man, he killed-him," or "he killed-him, the man." He does not say, "I will give to thee," but "to thee will I give-to-thee." Hence we find *بہ بلوؤک تم* *bē balu-ūk tam*, to be in good health) *tim*, I will heal-them them. We also,



however, find sentences like *bo balrāṇa-n*, I will heal him (*bo* being understood from what precedes).

49. In applying these suffixes, the following special rules must be followed:—

### 1. Simple Tenses.

(a) A final *h* is merely a graphic sign to shew that the word ends in a vowel, and hence should be treated as non-existent.

(b) A form ending in a consonant takes *—a*, *—(u)* or *—n* (usually omitted) as a junction vowel, in which case if the consonant is *k*, it becomes *h*; e. g., *sōza-k*, thou wilt send, *sōzagh(a)-n*, thou wilt send me.<sup>22</sup>

(c) *av* (*au*) becomes *ō* and *iu* becomes *yō*; e. g., *sōzan*, we shall send, *sōzō-t*, we shall send thee; *sōziu*, you will send, *sōzyō-n*, you will send me.

(d) *t* becomes *th* [if followed by another suffix]; e. g., *tas sōza-t*, he was sent by thee; *tas sōz-th(a)-n*, he was sent by thee to me.

(e) For *vq-vq* we find *vq*; so also, *vq-n* becomes *ōn*; and *avq-vq*, *avq*.

(f) *vq-s* becomes *ōs*; *vq-m* becomes *ōm*, and *vq-k* becomes *ōk*.

(g) *anan* becomes *an tas*. That is to say, the pronoun becomes separated from the verb and ceases to be a suffix.

(h) If another suffix is added after *an*, the latter becomes *ōn*; e. g., *dīma-n*, I will give him, *dīmōn(a)-vq*, I will give him to you.<sup>23</sup>

### 2. Compound Tenses.

In these the suffixes are added, according to the foregoing rules, to the auxiliary verb; e. g., *chhus(a)-n* (him).

### Double Suffixes.

50. In the Aorist, Perfect, and Pluperfect we meet with Double suffixes (see Aorist). One suffix is that of the Instrumental. The other, that of the Nominative, Dative, or Accusative.

### Examples.

#### 51. Nominative Suffixes:—

1st person singular. — (a) *bo chhus-s*, I am; 1st sing. aorist, *bo khātsu-s*, I feared. *tas trōc(a)-th(a)-s*, by thee (was) forsaken-by-thee-I I, i. e., by thee was I forsaken, thou forsookest

<sup>22</sup> The translator is responsible for most of these examples.

<sup>23</sup> In forms like *drāyī*, we sometimes find *drās*, instead of *drāyis*. [Sp., Matth. xiii. 28.]



me:<sup>24</sup> (أنت) رُبّوس (أنت) (tohi) roḥ-va-s (bo), (by you) (was) seized-by-you-I (I),  
i. e., you seized me.

(b) م m : 2nd plural aorist, أنت موزوم tohi súz-va-m bo, by you was I sent, you sent me.

2nd person singular. — ك k : 2nd sing. pres. أنت چھك tsq chhu-k, thou art; 2nd sing. aor. أنت كھوچك tsq khútsu-k, thou didst fear.

3rd Person Singular.—

(a) ن n : 2 sg. aor. أنت موزون tohi súz-va-n su, by you was he sent.

(b) س s : 3 sg. aor. يوس تمومل كرس yus timan mol koru-s, (he) who by them was bought, i. e., (he) whom they bought.

2nd Person Plural. — و va : 2 pl. pres. أنت چھوچك chhi-va, ye are: 2 pl. aor. أنت كھوچوچك tohi khútsu-va, ye feared.

3rd Person Plural. — ك k : 3 pl. pres. تم چھك tim chhi-k, they are.

### 52. Accusative Suffixes:—

1st Person Singular. — م m : 2 pl. imperat. موزوم sôsyô-m (for sôz-iu-m), send me.

2nd Person Singular. — ت t : 1 sg. fut. بو كرت bo kara-t, I will make thee.

3rd Person Singular. — (a) ن n : 1 sg. fut. بو مارن bo mára-n, I will kill him.

(b) س s : 3 pl. fut. تم كرس tim karan(a)-s, they will make him.

2nd Person Plural. — و va : 1 sg. fut. بو مارو bo mára-va, I will kill you.

3rd Person Plural. — ك k : 1 sg. fut. بو مارك bo mára-k, I will kill them.

### 53. On the distinction between the Accusative suffixes ن n and س s:—

Instead of ن n (acc.), س s is used —

(1) In forms which end in —

(a) — i or e : e. g., مارس mări-s,<sup>25</sup> he will kill him (from مار mări + س s) ;  
چالس tsali-s, they fled (from) him (from چل tsali + س s).

(b) ن an : e. g., صلیبہ دینس ṣalībā din(a)-s, صلیبہ لادنس ṣalībā ladan(a)-s  
(Matth. xx. 19), they will crucify him, or حوالہ کرنس havdla karan(a)-s  
(Matth. xx. 19), they will put him in charge. [Matth. xxvii. 22, 23,  
has ṣalībi (fem. obl.) not ṣalībā (masc. obl.).]

[These are the only two cases allowed by Wade.]

(2) In the 3 sg. aor. ; e. g., کرس koru-s, he made him, to distinguish it from کرون korun (?). [s is here a Nominative suffix.]

<sup>24</sup> Some call this an Accusative suffix ; by thee thou hast forsaken me (!) ; by you didst thou send me (!) ; by you did you send him (!). Cf. Np., Matth. xvii. 46 ; xxi. 18 ; xvii. 9 ; xvi. 55.

<sup>25</sup> Wade, mări-a-s.

- (3) When a feminine predicate follows; e. g., *هَوْنُوْشَكْ جَمْعُ كَرِيْوْ كَهْ كَنْدُيُوسْ كَدِ*  
*hawnashka jam' kariu ta gandyō's gyad',* (Matth. xiii. 30) gather ye the tares  
 and bind them in bundles.

#### 54. Dative Suffixes:—

1st Person Singular. — م m: 2 sg. imperat. دِم di-m, give me.

2nd Person Singular. — ي y: 1 sg. fut. دِيْما-y, I shall give to thee.

3rd Person Singular. — س s: 1 sg. fut. كَرَس kara-s, I shall make for him.

3rd Person Plural. — ك k: 1 sg. fut. سَوْكَ sōa-k, I will send to them.

(To be continued.)

### ON SOME DATES OF THE KOLLAM ERA.

BY DR. ROBERT SCHRAM; VIENNA.<sup>1</sup>

MR. SUNDARAM PILLAI gives in his interesting pamphlet, *Some Early Sovereigns of Travancore*, Madras, 1894, fourteen inscriptions dated in the Kollam Era. Some of these dates mention the week days and the moon's and Jupiter's places, so that they can easily be verified, and it is perhaps not without interest to see how far they agree with each other. The dates contained in the inscriptions are the following:—

- No. 1. — In the year opposite the year 301 since the appearance of Kollam, with the sun in the sign of Leo (*i. e.*, the Malabar month Chingam, or, roughly speaking, about the latter half of August 1125 A. D.)<sup>2</sup>.
- No. 2. — In the Kollam year 319, with Jupiter in the sign of Scorpio and the sun in Capricornus (*i. e.*, the Malabar month Makaram, or, roughly speaking, the end of January 1144 A. D.)
- No. 3. — In the year opposite the year 336 after the appearance of Kollam, with the sun 6 days old in the sign of Taurus, Saturday, Makayiram star (*i. e.*, the 7th Idavam, lunar mansion Mṛigaśīrṣham, about the end of May 1161 A. D.)
- No. 4. — In the year [opposite the year 336 since the appearance of Kollam],<sup>3</sup> with the sun \* days old in Taurus, Saturday, Makayiram star.
- No. 5. — In the year 342 after the appearance of Kollam, with the sun 7 days old in Leo (*i. e.*, the 8th of Chingam, about the end of August 1166).
- No. 6. — In the Kollam year 348, with Jupiter in Cancer and the sun \* \* old in Pisces, Thursday, Anusham star (*i. e.*, the Malabar month Minam, approximately speaking in March 1173).
- No. 7. — In Dhanus and when life was at its height (Dhanus 365, about the end of December 1189).
- No. 8. — In the Kollam year 368, with Jupiter in Virgo and the sun 2 days old in Taurus (3rd Idavam 368 M. E., or about the latter half of May 1193).
- No. 9. — In the Kollam year 371, with Jupiter in Cancer and the sun 24 days old in Cancer (25th Mēdam 371 M. E., or about the beginning of May 1196).
- No. 10. — In the Kollam year 384, with Jupiter in Cancer [and the sun \* days old in Gemini] (Mithunam or Idavam 384 M. E., about May or June 1209).
- No. 11. — In the year opposite the Kollam year 389, with Jupiter in Aquarius and the sun 18 days old in Pisces, Thursday, Pashya star, the 10th lunar day (*i. e.*, 1214 A. D.)

<sup>1</sup> [An improved version of which is to be found in this *Journal*, Vol. XXIV.—ED.]

<sup>2</sup> The words within brackets are Mr. P. Sundaram Pillai's remarks.

<sup>3</sup> The words within square brackets are supplied in the inscription by Mr. P. Sundaram Pillai.



No. 12. — In the year opposite the Kollam year 410, with Jupiter in Scorpio and the sun 27 days old in Aries (i. e., the 28th Mēdam, about April 1235).

No. 13. — In the Kollam year 427, with Jupiter entering Aries and the sun 21 days old in Taurus, Wednesday, the 5th lunar day after the new moon.

No. 14. — In the Kollam year 491 and in the fourth year, the sun being 21 days old in Aquarius (22nd Kumbham 491 M. E., or, roughly speaking, about the end of February 1316).

As the dates Nos. 3, 11 and 13 seem to be the surest, we will begin with them. Mr. Robert Sewell states in his *South-Indian Chronological Tables*, Madras, 1889, page 7*i*, that on the first day of the Kollam era 1434160 days of the Kaliyuga had expired, and this brings us to the day 2022626 of the Julian period. And counting from the beginning of the Kaliyuga, corrected by — 2 d. 51 g. 8 v. 45 p. (see Warren's *Kala Saṅkalita*, page 10) and adding hereto 3926 years of 365 d. 15 g. 31 v. 15 p. plus the duration of the months Mēdam, Idavam, Mithunam, Karkadakam and Chingam, we find indeed that the entrance of the sun into Kanyā took place on the day 2022625 of the Julian period at 37 g. 40 v. 36 p. after mean sunrise at Laṅkā.

Taking now the dates as current years, we find for the beginning of the respective months the day of the Julian period: 2145227 d. 1 g. 28 v. 31 p. for Idavam 336; 2164524 d. 28 g. 11 v. 43 p. for Minam 389; and 2178465 d. 33 g. 52 v. 16 p. for Idavam 427. The first instance is so near sunrise that the slightest difference in the assumed duration of the solar months can bring it back to the end of the day 2145226, which day is to be taken as the 1st Idavam; so the 7th Idavam 336 corresponds to the day 2145232 of the Julian period, which day (29th April 1161 A. D.) was indeed a Saturday. As it is easily found by Jacobi's *Tables* that on this day the moon was indeed in Mrigaśiras, this date seems identified without doubt. If the 1st Idavam 427 corresponds to the Julian day 2178465, the 22nd will correspond to 2178486 or the 15th May 1252, which day was indeed a Wednesday, and by Jacobi's *Tables* the 5th tithi was running; so this date, too, is undoubtedly ascertained.

The day 2164524 for the 1st Minam 389 would bring the 19th Minam to the day 2164542, which, instead of being a Thursday and the 10th lunar day, is Wednesday and the 29th lunar day. But when we take this year to be expired, the beginning of Minam 389 falls on the day 2164889 d. 43 g. 42 v. 58 p. and the 19th Minam corresponds to the day 2164907 or the 12th March 1215, which was a Thursday, and on which day by Jacobi's *Tables* the 10th tithi was running and the moon was in the nakṣatra Pashya; so there can be no doubt that this date also is correctly ascertained by transferring it to 1215.

These dates shew that in the inscriptions the years are sometimes expired and sometimes current.

No. 4 is the same as No. 3, and need not therefore be taken into consideration. Nos. 1, 5 and 14 have no particulars by which to decide if the years are current or expired, so they may correspond respectively either to August 1126 or 1127 (1125 of one begins the year with Chingam instead of Kanyā), to August 4, 1167 or to August 3, 1168 (or to August 4, 1166 when beginning with Chingam), and to February 15, 1316 or February 14, 1317.

For the dates Nos. 2, 6, 7, 8, 9, 10, 11, 12 and 13 the position of Jupiter is given, so that it is possible to decide in every case if the year is current or expired. Taking first all the years as current and calculating the places of Jupiter, we find Jupiter in the sign assigned to him in Nos. 6, 9, 11 and 13, whilst in No. 12 Jupiter, instead of being in Scorpio, was yet in Libra. So this date has to be taken as expired, which brings Jupiter to Scorpio. In No. 10 the case is reversed. Jupiter ought to be in Cancer, but he had really left this sign for some months and was far advanced in Leo. Yet this is easily explained when we consider the contents of the inscription. The words [and the sun \* days old in Gemini] are supplied. As the last lines of the document in question speak of a first half-yearly payment due in Vṛiśchigam 385, Mr. Sundaram Pillai supposes that the document itself was made half a year before Vṛiśchigam



385, which would bring us to Mithunam or Idavam 384. But as this supposition does not agree with Jupiter's place, there can scarcely be any doubt that the document, instead of being made half a year before the first payment, was drawn up a whole year earlier or in one of the first months of 384, whilst Jupiter was yet in Cancer. It is not quite easy to say which day is to be taken for Jupiter's leaving Cancer; for one cannot be sure whether the true or the mean position of Jupiter is to be taken into account. This seems to be decided by No. 13. When calculating the true place of Jupiter by the Tables in Warren's *Kala Saṅkalita*, we find Jupiter, 14 degrees in Aries. As the inscription says "Jupiter entering Aries," fourteen degrees are rather too much advanced for such an expression. But when we simply calculate the beginning of Jupiter's years by the Tables of Kielhorn, we find that the year Piṅgala, which corresponds to Aries, had begun on the day 2178462 of the Julian period, just 24 days before our date, so that the expression "Jupiter entering into Aries" would be quite exact. Using, therefore Kielhorn's Tables also for No. 10, we find for the beginning of Śrīmkha or Jupiter's entering Leo the day 2162576 or the 27th Tula 384, so that the document would be brought to Kanyā or Tula 384, some days before the first Vriśchigam, so that the first half-yearly payment was only due after a whole year.

As to the dates Nos. 2, 7 and 8, they must be erroneous; for Jupiter, instead of being in Scorpio, Cancer and Virgo, is found respectively in Aquarius, Sagittarius and Aries. Mr. Sundaram Pillai, in the note to page 29, also remarks that the position assigned to Jupiter in these inscriptions does not agree with the other inscriptions. There must be some error in the date.

To sum up, we find for our dates:—

No. 1 = August 1126 or August 1127 (August 1125, if one begins the year with Chīṅgam).

No. 2 erroneous.

No. 3 = 29th April 1161.

No. 4 = No. 3.

No. 5 = August 4, 1167 or August 3, 1168 (August 4, 1166, if one begins the year with Chīṅgam).

No. 6 = 1173 A. D., February 22, or March 1, or March 8, or March 15.

No. 7 erroneous.

No. 8 erroneous.

No. 9 = April 17, 1196.

No. 10 between October 23, 1208 and January 14, 1209.

No. 11 = March 12, 1215.

No. 12 = May 10, 1236.

No. 13 = May 15, 1252.

No. 14 = February 15, 1316 or February 14, 1317.

### NARSINH MEHTANUN MAMERUN.

A POEM BY PREMANAND.

TRANSLATED FROM THE GUJARATI WITH NOTES BY MRS. J. K. KABRAJL.

(Continued from p. 106.)

#### Canto VII.

245 "What ruin the old woman has brought on me!" (Kūṁvarbāl laments).

"My grandmother-in-law stands in the place of an enemy to me; she has destroyed all the gladness of my heart:



- (She who appears) sweet of tongue and of few words and sings the praises of Hari at every step,  
 With a show of benevolence chose to dictate the list, but she bears malice in her heart."<sup>33</sup>  
 Kuīvarbāl went to her father with the paper in her hand,  
 250 (And said) "My grandmother-in-law has prescribed impossible things: say, father, what is to become (of us) ?  
 She has made a demand that not even a millionaire could satisfy.  
 Why has this *śimant* come to me, thus to be a source of grief to the *sādhu*, my father ?  
 One thousand pieces of gold, to say nothing of the clothes !  
 And not a *kaudi* do I see with you, father.  
 255 Father, I beseech you to go back, for by stopping longer you will forfeit your good name."  
 Says the Mēhētājī : — " Daughter mine, remain confident.  
 The old woman has helped and not harmed our cause.  
 Sāmāllā is not one to neglect me on this occasion : why dost thou shed tears ?  
 Dāmōdar is not deaf to (our) prayers. He will not have to go into debt (for our sakes).  
 260 Kuīvarbāl, go you to your home, it is none of *our* concern.  
 If Hari does not furnish this *māmērūā*, the ridicule will be all *his*.  
 As he (miraculously) replaced the nine hundred and ninety-nine *śāris* on the person of Pañchālī,<sup>34</sup>  
 So will he provide the requisites of the *māmērūā*.  
 You wait patiently till the morrow.  
 265 Have faith in your heart, daughter of a Vaiṣṇava. The Lord Gōpāl will support us and maintain us through life."  
 On hearing these words of her father, the daughter's heart was filled with affection,  
 And she returned to her home with faith in her bosom.

कडवुं ७ मुं. राग मारु.

- 245 डाट वाळ्यो रे, डोसीए डाट वाळ्यो रे.  
 बडसासु बेरण यई मारी. हरख हईवांनो टाळ्यो रे.  
 डोसी.  
 मीठा वचननी ने थोडा बोली. हंडे हरिगुण शानी रे;  
 परमारथी यई पच लखाळ्यो, मनमां मोटी कासी.  
 डोसी.  
 कागळ लेहने कुंवरबाई आच्यां. पीता केरी पासे रे;  
 250 बडसासुए बीपील लसाळ्युं, कसो हवे शुं पासे रे; डो०  
 लखेसरीयो पुकं नव पडे, एतुं मांही लखाळ्युं रे;  
 साधुपिताने महादुख देया, मारे बीर्मल शानि आ-हुं डो०  
 सहस मोहोर सोनाभी रोकडी. वख तणुं नही देखुं रे;  
 तातजी हुं सो तनारी पासे, कोडी एक न देखुं. डोसी  
 255 पिताजी तनो पाळा पधारो, अही रहे इजत जाणे रे;  
 भेहिताभी कहे पुची मारी, रही समे दिपासे. डोसीए.

- आपणुं कारज सीधुं, डोसीए रुहुं कीधुं रे;  
 शानळीभो अवसर नही मुले, तुं कां भांडुडां पाडे.  
 डोसी.  
 शमोदर कांड नधी रोहलो. गरिं कांड करजे कांडे.  
 डो०  
 260 कुंवरबाई तमे पेर पधारो. आपणुं एमां शुं जासे रे;  
 जो मानेक हरी नही करे तो. उपहासी एनी पासे.  
 डो०  
 पंचाळीनां पटकुळ पुरयां, नवरोनि नवार्णुं रे;  
 ते रीते मानेकं करसे, तुं यथा हेने वाशणुं; डोसीए.  
 दिवावाश रुदेमां पखो तनो, छां बहण्णवनां बाळ रे;  
 265 आपणुं ए प्रतिपाळण करसे, शानळीभो गोपाळ.  
 डो०  
 हंडे हेत शीकरीने आळुं, सुणी तातनी वार्णा रे;  
 कुंवरबाई फरी मंहीर आच्यां, दिवावाश उरमां आणी.  
 डो०

### Canto VIII.

Mark, ye people, the queer ways of this sinful age, the Vaiṣṇavas are ridiculed.  
 This Nāgar community is much given to sarcasm, and will make cutting remarks on the most trivial matters.

<sup>33</sup> Lit., bears a large knife in her heart.

<sup>34</sup> This is a reference to the well-known story of Draupadī, who was condemned to be stripped in open court, but whose honour was saved by Viṣṇu, who substituted another cloth as soon as one was removed, till nine hundred and ninety-nine were supplied in succession; when her enemies, finding their efforts fruitless, ceased to harass her any more.



- 270 As the Mēhētājī arose to have his meal with his company of *śērāgis*,  
The people all assembled around in a crowd, and began to laugh at them,  
Saying:—"See how the *tilak* and the necklace of *tuṣāśī* beads, and the printed cloth on  
his person become the Mēhētājī!  
Oh, see the beauty of the *śēdāī*: millions of cupids will hide their heads through shame!  
Now you will see that he will sing the *Rāg Malār*<sup>26</sup> as he bathes, and will bring down a  
shower.  
275 Then he will hold forth the food and mutter incantations and Jādav Nāth will partake  
of the oblation."  
All the *śērāgis* bathed themselves with such (water) as they could get;  
But the water provided for the Mēhētājī was boiling hot;  
As hot as the oil boiled for frying Sudhānu<sup>27</sup> was the water heated  
For the Mēhētā by the *śēdāī*,<sup>27</sup> that he might be flayed alive!  
280 Seeing the water so hot the Mēhētājī asked for some cold water.  
But Kuṣṭharvahu's sister-in-law<sup>28</sup> turned away her face and said sneeringly:—  
"Why, Mēhētājī, can you not bring down a shower at will that you ask us for cold water?"  
This remark went to the Mēhētā's heart, and he straightway called for his cymbals.  
Seated on a stool he invoked the Lord Sāmaḷ and began to play the *Rāg Malār*.  
285 The Nāgar people assembled to watch (the result), and went on speaking unmannerly  
things.

### कडवुं ८ मुं. राग गोडी.

- भोजो रे कडतक कळिमुगनां, वडणवनी चेरदा  
याव रे;  
वांका बोली नात नागरी, सेजे बोले अन्धाव रे;  
270 भोजन करवा मेहेताजी उठवा, साधे बड वेरागी रे;  
दोळे मळी सड नात नागरी, जोई जोई हसवा  
लागी रे;  
चीरया तिलक ने तुळशीनी माळा, छापी अंग  
बिराजे रे;  
वेवाईनां रुप जुवो रे बाईभो, कोटीक कवर्ष लाजे रे.  
मलार गासे नाती वेळा वरसासे वरसाव रे;  
275 प्रसाद करतां धाळ गाणे, जमसे जादवनाथ रे.

स्नान करी सड वडणव बेदा, जेने जेमुं मळतुं रे;  
मेहेताजीने नाहावा अरपे, जळ मळुं कळकळतुं रे;  
जेम तेल कडा नाती उकाळी, सुधन गाने तुळवा रे;  
तेम वेवाणे जळ उकाळतुं, मेहेताजीने छळवा रे.  
कड०

- 280 उष्णोष्क उमुं वेळीने माळुं, मेहेते डाडुं पाणी रे;  
वरमवचन मुख वरडीने बोली, कुंवरबाईनी जेदाणी रे;  
मांग्र मेल वरसे मेहेताजी, तो अम पास गुं मागो रे;  
बाजडे बेदा ताळ मंगावी, बोल हवेनां वाच्यो रे.  
स्वरण कीधुं रामळीयातुं, आरोव्यो राग मलार रे.  
285 नागर लोक जावाने मळीया, बोले वंग उचार  
रे. क०

### Canto IX.

- The Mēhētājī sat on a bench and called upon Śrī Gōpāl.  
He sang the *Rāg Malār* with devotion, beating the cymbals with his hands:—  
"Help me, thy servant, Sāmaḷ, who am being ridiculed.  
The water is hot enough to crack a cocoanut.  
290 The enraged Haṇṣdhvaj Rāt had boiled the cauldron of oil,  
But by thy mercy it cooled down and Sudhānu was saved.  
Thou, O Sāmaḷ, didst accept the order for seven hundred rupees<sup>29</sup> (that I wrote).

<sup>26</sup> The *Rāg Malār* is reputed to have the power of bringing down rain at any season, if sung by a righteous man. The next canto is set to this *rāg*.

<sup>27</sup> There is a story that the Rāja Haṇṣdhvaj had condemned Sudhānu, his own son, to be thrown into a cauldron of boiling oil. The oil was boiled to a steaming stage in Haṇṣdhvaj Rāt's presence, but, as Sudhānu was being thrown into it, Śiva cooled it down immediately and the condemned man came out of the cauldron unscathed, much to the astonishment of the Rāja and the people.

<sup>28</sup> Fem. of *śēdāī*, see note 36.

<sup>29</sup> Wife of the elder brother of Kuṣṭharbāī's husband.

<sup>30</sup> It is related that once some holy men came to Narsinh's door on their way to Dwārakā. They had not the necessary means to proceed on the journey and to live in that place of pilgrimage, and naturally expected that Narsinh, the great exponent of Viṣṇuism, should supply them with funds. When Narsinh pleaded his poverty they demanded a written order on any banker-friend he might have in Dwārakā, whereupon Narsinh made out a



Thus I have faith that thou wilt help me and send me a shower.

If thou dost not give me a little cold water, *Sāmalā*, how shall I trust to receiving the *māmērān* from you?"

295 On hearing this prayer of *Narsinh*, the great god was moved.

In a moment the sky became overcast and darkness spread in all four directions.

There was thunder and lightning in the skies.

Dust arose on all sides and rain began to pour down in torrents.

The water found its way into the *śevā's* house and the people began to clamour.

300 All the *Nāgars* fell at his feet saying: — "Pardon our unjust conduct:

We were fools not to have recognized you, you *are* verily the chief of pious men."

*Śraṅg Mēhētā* joined in praising (*Narsinh*): only the *śrēṣṭhas* kept away from pride.

At length the rain ceased and the *Mēhētā* then bathed himself;

But when all was over the crafty *Nāgar*-people said: — "Oh, it was only an unseasonable shower, such as we have very frequently."

305 You are blind to what is proved before your very eyes; it is but a sign of this sinful age.

#### Refrain.

Then the *Mēhētāji* sat down to his meal, and took the *tāl* in his hand,

And the crowd of *śrēṣṭhas* began to chant the hymn of offering.

#### कडवुं ९ मुं. राग सोरठ मलार.

मेहेताजी बेडा बाजडे, स्मरवा श्रीगोपाळ;

मलार गायां प्रीतगुं, हाये वगाडी लाळ. मेहेताजी०

उपहास धाय तारा दासनां, सामळा करो साहाय:

उष्णीष्क भति उकळतुं. फाटी श्रीफळ जाय. मेहे-  
ताजी०

290 जेम कडा उकाळी तेलनी, कोंप्यां हंसभज राय;  
तारी कृपाए टाई ययुं, उमारयो सुधन्वाय. मे-  
हेताजी०

हंडी स्वीकारी तें घामळा. रुपईया शेघात;

ते विन्हाये घळगी रझी, मोकळो वरसाव. मेहेताजी०

समोवण नही आपो घामळा, करसो नामेकं वयन.

295 वीनंती नरसइयानी सांभळी, प्रेरयो परब्रह्म. मे-  
हेताजी०

पळमांही आये पटा पई, चोदस चढयो अंधकार;

गगनविघे घन गडगडे, धाय बीज चमकार,  
मेहेताजी०

उडे फोरण बहु कांकरा, वरयो मुसळ धार;

वेवईना घरमां जळ धयुं, करे लोक पोकार,  
मेहेताजी०

300 सरवे नागरीओ पाए पडे, क्षमा करो अपराध:

अमो अज्ञाने न ओळखवा, तमे शिरोमणी साध मे०

श्रीरंग मेहेतां स्तुती करे, वेवायो मांग मान;

वरसाव बीसरजन ययो, कीधुं मेहेताए स्नान.  
मेहेताजी०

ढग नागर कहे ययुं मावटुं, एम धाय पणीकार;

305 प्रतीत न प्रत्यक्ष पारखे, कळिहुगनो प्रकार.

#### उथलो.

मेहेताजी भोजने बेडा, करमां लीधी लाळ;

रोळुं बेरागी तयुं, तेणे गावा मांडी पाळ रे.

#### Canto X.

After this prayer was offered, *Vaṇmāji* partook of the food,<sup>80</sup>

And accepted the offering out of his love.

310 (Now I relate) what happened when the night was over.

The night was spent in praise and prayer and day broke.

*Kuṇvarbāi* went up to her father and said:—"Now let us distribute the *mōḍāḍān*."

The *Mēhētāji* said:—"Go, daughter, and invite all your relatives and connections,

And with faith in your heart, bring an empty basket

315 And sit under the *maṇḍap*,<sup>81</sup> holding it forth.

You are to invite all your relatives and caste-people with their families.

bill addressed to a fictitious banker, asked him to pay Rs. 700 to the pilgrims on his account, and sent the men on. *Narsinh* knew that the Lord *Kṛishṇa* would come to his aid in his difficulty, and he did come. He appeared to the pilgrims at *Dwārakā* in the guise of a *Yāpiā* banker, endorsed the bill and paid them seven hundred rupees on the spot.

<sup>80</sup> The god is believed to eat part of the food offered.

<sup>81</sup> A *maṇḍap*, i. e., a canopy of cloth decorated with plants and flowers, is generally prepared for each festival.



The delay is not mine, daughter : I am waiting for the recipients to arrive."

Said Kuṇvarbāi :—" Father, how can I have confidence ?

How shall I sit, holding the empty basket, while the people laugh at me ?"

Said the Mēhētāji :—" Daughter mine, thou art a Vaishṇava by birth.

It is neither my concern nor thine ; Sri Hari will provide the *mōśāilān*."

320 On hearing these words of reproach from her father, Kuṇvarbāi went to her mother-in-law

" My father is ready with the gifts, pray send round invitations."

Paṇḍē Khōkhalō went round to invite (the guests) and got together the whole town.

The *śeśāī* people mutter to themselves :—" The Mēhētāji will soon shake off his pride."

The Mēhētāji entered the *maṇḍap* with the *tāf* in his hand.

325 All the Nāgars, standing up, cried " Jē-Gōpā ! " (with feigned devotion).

#### Refrain.

Getting an empty basket (Kuṇvarbāi) sat holding it forth.

The Mēhētāji blew into his shell, and prayed to Sri Hari.

कडनुं १० मुं. राग शामेरी.

मेहेले गाई प्रसादनी थाळी. आरोग्या बेरा  
श्रीवचनाळी

लीथो प्रसाद पुरण पीले, पळे हूं यथुं रजनी पीले.

ढाळ.

310 बीवी रजनी कीरतन करतां, पयो प्रातसकाळ रे.

कुंवरबाई आप्पां पीता पासे. हवे मोघाळानी करो  
चान रे.

मेहेताजी कहे पुची जाने, सगां सवने तेडां करो;

विसवाद्य आणी नंदप मांही. एक छाब डाली जह  
धरो

ज्ञाव सगां सहीत पधरावो, सरव कुंडब परिवार जी;

315 छे वार ज्ञाव मळबां तपी, नयी मोघाळानी वार जी,

कुंवरबाई कहे तातजी. मने केन आवे विसवाद्य;

डाली छाब हूं केन धकं, धाय लोकां उपहास रे.

मेहेताजी कहे पुची मारी. छो वडपवनी सोकरी;

तारे मारे चीता सानी, मोघाळुं करवे श्रीहरी.

320 नरनवचन छपी तातदुं, साव कने भावी वड;

मारो पिता मोघाळुं करे छे, सगां निव तेडो सह.

खोखले पंडे तेडां कीधो, मेळयुं बहु गाम;

वेबाई वरग एची पेरे बोले, मेतो मुकोने जाले नाम.

मेडपनां मेहेताजी आप्पा. हाय पहीने ताळ रे;

325 नागर सह उभा धई. कहे येने जे गोपाळ रे.

वलण.

मंगावी एक छाब डाली, ते चोक्कां आणी धरी;

मेहेताजी छे संख पुरवो, विनती श्रीहरीनी करी.

#### Canto XI.

The Mēhētā blew into his shell and called upon Vanmāji.

All the four castes began to laugh, striking each other's palms (i. e., in expectation of amusement);

330 " The *śeśāī* has begun the farce of the *mōśāilān*.

All the customs of the Nāgars has he forsaken.

Look at his printed cloth, his (biforked) *tilak* and his *tāf*, and his necklace of *tuḷāī* beads.

Now will Narsiūh dance and his *śopśāilān*<sup>22</sup> sing."

Thus say the assembled Nāgar community sincerely :—

335 " And he will give us bodices for home wear : "

Many women both young and old are assembled in the *maṇḍap*.

And they whisper sarcastic words, (to them) sweeter than sugar.

They laugh and stare at the Mēhētā and mock him with cries of " Jē 'Sri Kṛishṇa."

The pearls of their nose-rings hang daintily over their pretty faces.

340 Decked all over with ornaments and fine clothes and silk bodices,

The youthful and blooming Nāgar women laugh and jeer at the Mēhētā.

Some with jewels in their ears, their arms covered with ornaments,

Their bangles jingling, and their throats glistening with (jewels),

Stand quietly and draw their veils over their heads.

345 One casts sideling looks from her piercing eyes :

Another's long tresses trail down her back,

<sup>22</sup> Lit., wearing caps, i. e., Valshparas, so called as they used to wear caps coming down to their ears.



- Her arms and feet jingle with ornaments, her high brow is adorned with large *tilaks*.  
 Some have taken their little ones on their hips;  
 While some (inquisitive) one rises now and then to see if the basket is still empty ;  
 350 And some modest daughter-in-law hides herself behind her husband's sister.  
 Some mothers put words into their children's mouths  
 And make them repeat them, while others do their best to keep them quiet.  
 Some harsh-tongued woman speaks harsh and unjust things.  
 Such various moods the crowd presents,  
 355 And on little pretences is Hari maligned (thus) : —  
 " Kuñvarbā's father is giving me a *paññā* as the *māmārū*'s gift ;  
 I shall never wear a plain *sūñī* again !  
 What lacks the Vaishṇava so long as he has the necklace round his neck,  
 And the ten or twenty rich *śōpāśāś* in his wake ?  
 360 We congratulate thee, Kuñvarvahu ; thou art fortunate in thy *piyar*.<sup>20</sup>  
 Thy father blows into his conch-shell and lo !  
 The maternity gifts are as good as received ( by us ) !"  
 Thus the scornful *vīpras* mock him : —  
 " Place a stone in that empty basket or the wind will blow it off ! "  
 365 At this the daughter lost courage and went up to her father ; but he motioned to her to  
 have patience.

*Refrain.*

" Have faith, daughter," (he said) and took the *tōl* in his hand,  
 And placing the sheet of paper in the empty basket called upon Śrī Gōpāl.

कडवुं ११ मुं. राग मार.

- मेहेते वगाडचो संख. स्मरया वनमाळी;  
 लाग्यां हसवा चारे वरण; मांहे मांही रे ताळी:  
 330 नोवाळांना दंग वेवाइए मांडवा;  
 नागरना वेहेवार, एणे सरवे जांडवा.  
 छापा तिलक ने ताळ; जुओ तुळशी नाळ,  
 नरचाईओ करणे नृत्य; गावे टोपीवाळा-  
 जोवा मळी नागरी नाख. बट टोळे टोळां;  
 335 मुख नरही करे वात. आपणे घरचोळां.  
 बट नानी मोदी नार. नंदपमां मळी;  
 करे बांकी छानी वात. चाकरपें मळी.  
 मेहेताने करे जे श्रीकृष्ण, हसी पुकं जोती;  
 मुख उपर लळके सार. वेधरनां मोती.  
 340 सक्ता सौलसणगर, चरणाने चोळी,  
 जोवन रुद भरी नार. करे बट डेंडोळी.  
 काने सरोटी अडाव; मळस्पळ चळके छे.  
 अडाव पुडो हाय कांकण खळके छे,  
 सवी रही भोडे चीर, सणमन वाळे छे;  
 345 अजीभाळां लोचन. कडासें नाळे छे.  
 छुटे अंबोडे नार. वेणी लांबी छे.  
 झांझर झनके पाव, कडलां कांभी छे

- केशर तिलक विद्याळ भाले कीधां छे.  
 कीइए नानां बाळ केडे लीधां छे.  
 350 कीइ जोवा झली छाब भदळा उडे छे.  
 कीइ वटवार लजवाळ नपरी पुडे छे,  
 की शीखरी बोलावे बाळ की चारी सले छे.  
 की बांकां बोली नार बांकु बोले छे.  
 एवां कउतक अनेक सवकी वेले छे;  
 355 रोहेजे बोले अन्याय, हरिने लेले छे.  
 कुंवरवहनो बाप करणे मोमरे;  
 इ लईच पटोळी सार, घाडी नहीं पेट.  
 बहण्यवने सी खोट? कांटे नाळा छे,  
 वेहेवारीभा दघवीच टोपीवाळा छे.  
 360 कुंवरवह धन धन पीयर पनोती छे; \*  
 बापे वगाडचो संख चाहर पोती छे.  
 बांका बोला विप्र बोले उपहासे,  
 मुको छाबनां पाहाण. बाये उडी जासे!  
 मुक्यो सीकरीए नीस्वाण. भाबो पीता पासे.  
 365 मेहेते कीपी सान रेहेजे विश्वासे.

वलण.

विश्वास राखी विकरी करमां लीधी ताल रे;  
 कामळ मुक्यो छाबनां मेहेते स्मरया श्रीगोपाळ रे.

Canto XII.

Holding the paper in the empty basket Narsinh Mēhētā called upon the god Hari.  
 All the *śrīdās* follow with their hymns, a sight quite strange to the Nāgara.

<sup>20</sup> Parents and the parental abode.



- 370 While these reciters of the *Vēda* speak unmannerly things, the Mōhētā remains absorbed in Mādhava.
- "O, see! Everything is placed in the basket: don't you see the rows of bodices?" (remark the people).
- But the Mōhētā minds not a word; he is lost in praise of Mādhava.
- "Hail Dāmōdar, Bāl-makand, thou Lord that savest from hell, thou son of Nand, Master of the universe, Moon of the garden of Vāndrāvan, son of Dēvaki, thou source of joy,
- 375 Lord of the Gōpīs, Gōvind, Protector of kins, victorious and yet kind and merciful! Be mindful of me, thy servant, and prepare for (the bestowal of) the mōśāldā.
- As I sing praises with my mouth, and the *tāḍi* in hand, the Nāgar community reproach me. It is difficult to have to do with this people. Lord, keep my honour this time.
- If thou, Nandkumār,<sup>94</sup> art my master, what (harm) can this wicked world do me?
- 380 As I know thee to be the protector of thy servants, I have every confidence in thee. You sent timely help to Amarisa<sup>95</sup> when he was in trouble. You have lived in the womb, too, (for the sake of mortals).
- To kill Saṅkhāsūr<sup>96</sup> you took the shape of a fish;
- And, to bring out the fourteen jewels from the depths of the sea, you transformed yourself into a tortoise.<sup>97</sup>
- You destroyed the great sinner Hirāksha,<sup>98</sup> and placed the earth in its proper position once more.
- 385 And even a man like Ajāmāl,<sup>99</sup> who was a great sinner, you raised to yourself, on his uttering the name of his son (at his death).
- When Prahlāda<sup>100</sup> was in difficulties you, great god, manifested yourself at once.
- You absolved Dhruva<sup>1</sup> from all fear of death and second birth, and made him immortal like your own self.

<sup>94</sup> Son of Nand.

<sup>95</sup> Narsinh now enumerates all the services done to his devotees by Kṛishṇa. Amarisa (= ? Ambarisha) was an ardent worshipper and was subjected to persecution by certain Rishis, to test his devotion.

<sup>96</sup> Saṅkhāsūr was a sea-monster. He lived at the bottom of the sea in a conch-shell. The wife of Sāndīpan, a worshipper of Viṣṇu, once complained to him that this sea-monster had stolen her son from her, whereupon Viṣṇu took the shape of a fish and fought the monster and brought back the son. [But the legend is well-known in another form. — *En.*]

<sup>97</sup> It has been said that the gods churned the sea in search of fourteen gems or incomparable things, when Kṛishṇa in the shape of a tortoise bore them all on his back.

<sup>98</sup> Hirāksha = Hiranyāksha, the twin brother of Hiranyakāśipu, had carried off the earth into the regions of Pātālā, whence Viṣṇu brought it back and placed it in its proper position.

<sup>99</sup> Ajāmāl (= ? Ajāmīla) was at first a follower of Viṣṇu. But he fell into evil ways through the influence of a wicked woman, and lived a life of unrighteousness. At his death the messengers of Yāma went and stood by his bed. Ajāmāl was frightened by their cruel, ugly faces, and in his fright called his youngest and best-loved son, Nārāyaṇ, by name. But as he uttered this word, a synonym of Viṣṇu, the latter's messengers took the place of those of Yāma, and lifted Ajāmāl up into the presence of Viṣṇu, where the god forgave him all his trespasses and gave him salvation.

<sup>100</sup> Prahlāda, the son of Hiranyakāśipu and father of Bali. He became an ardent worshipper of Kṛishṇa while yet a boy, which so enraged his father, who was a sworn enemy of Viṣṇu, that he ordered him to be killed but all attempts to destroy his life proved fruitless through the intercession of Viṣṇu. Thus baffled, Hiranyakāśipu declared he would believe in Prahlāda, if by his prayers he produced Viṣṇu before his eyes. Prahlāda uttered his prayers and Viṣṇu became visible in the form of half-man, half-lion and in a fierce fight there and then killed Hiranyakāśipu.

<sup>1</sup> Dhruva was a son of Uttānapāda, and grandson of the first Manu. His mother was the second wife of Uttānapāda and had no respect for her lord. Consequently Dhruva was no favourite with his father. Once, as he saw his half-brother, the son of the elder and more devoted queen, sitting in his father's lap, Dhruva tried to do the same, but his step-mother forbade him saying, "Thou hast no right to sit in thy father's lap since thy mother loves him not. If thou wishest to be a favourite, too, go and shake off this earthly and be born once more unto me." Dhruva was stung and went to the woods to engage himself in tap (devotion). Viṣṇu befriended him, and said to him, "Go back to thy parents, they are longing to meet thee. Reign with them for thirty-six thousand years, at the end of which time I shall send thee a *vaśatā*, in which thou shalt come up to me with thy parents." So Dhruva went back, reigned for thirty-six thousand years, and mounted up to Vāikuṇṭh at last in a *vaśatā* (the aerial car of the gods). [This is an interesting variant of the accepted legend. — *En.*]



- Even the wicked Puñśhali was able to ascend in a *raināḍa* to Vaikuṇṭh, because she taught her parrot to utter thy name.
- You ate the impure berries, and in consequence Śavari<sup>2</sup> was enabled to enter paradise.
- 390 Because Vibhīṣhaṇ<sup>3</sup> bowed his head to your feet, you made him the monarch of Laṅkā.
- You gave absolution to the fisherman and his family,<sup>4</sup> and he was granted immunity from a second existence on earth.
- Thus have you helped your worshippers in their difficulties. You saved the elephant from the clutches of the sea-monster.<sup>5</sup>
- You appeared on earth in the shape of a dwarf,<sup>6</sup> and but for you the seat of Indra would have been lost.
- You took the grief of the queen of Pañchājā (Draupadī) to heart and replaced her clothes as they were removed from her.
- 395 You gave Pārath victory over Kuvray, and you even stooped to drive chariots in the battlefield of Kurukṣhētra.
- You gave absolution to Rukmāṅgaḍ, and you rushed to the help of Harīchandra.<sup>7</sup>
- You saved the Rāj Kumār Chandrabāṣ<sup>8</sup> on three occasions, because he worshipped (you) with the conch-shell.
- You saved Sudhanyā from being burnt, although his own father had thrown him into a cauldron of boiling oil.
- Even though Muradhvaj was sawn to death, he wept not and was granted salvation (by your mercy).
- 400 You saved the birds during the fire in the forest of Khaṇḍav by throwing the elephant bell over them.<sup>9</sup>
- You ate the vegetables placed before you by Vidur,<sup>10</sup> because he had pleased you with his devotion.
- You took the rice from the hand of Sudāmā and in reward gave him the nine priceless jewels.<sup>11</sup>
- You defeated the pride of Mādhav's<sup>12</sup> heart; and held up the Mount Gōvardhan as if in play.<sup>13</sup>

<sup>2</sup> Once when Viṣṇu was wandering in the desert he met a Bhīl-woman. She had been expecting the great god to pass by her door, and as she had nothing in the way of food to place before the Lord, she went to the woods and collected *śyā* (a kind of berries) and kept them ready. However, as a precaution against their being found sour by the god, the poor woman had bitten each berry and tasted it. Viṣṇu knew this and should not have eaten the impure fruit, but he did not like to damp the ardour of the poor woman. He partook of the berries, praised the woman for her devotion and rewarded her by granting her absolution from her sins.

<sup>3</sup> Vibhīṣhaṇa was a brother of Rāvaṇa, but he had befriended Sītā during her captivity, and had impressed on Rāvaṇa the necessity of submitting to the will of Rāma (another incarnation of Viṣṇu). As a reward Rāma, after killing Rāvaṇa, set him upon the throne of Laṅkā.

<sup>4</sup> This fisherman had borne Rāma and Lakṣmī over the waters of the Gaṅgā when they were banished from Ayōdhya.

<sup>5</sup> This is a reference to a famous fight between a monster elephant and the sea-monster Grīha.

<sup>6</sup> Reference to the Vāmana, or dwarf, incarnation.

<sup>7</sup> Reference to the legends of Rukmiṇī and Harīchandra.

<sup>8</sup> Allusion to the romantic legend of Chandrabāṣa.

<sup>9</sup> These birds used to worship Kṛṣṇa.

<sup>10</sup> A very poor but sincere adorer of this god.

<sup>11</sup> Sudāmā was a poor Brāhmin; he was devoted to Kṛṣṇa, and once when he went into his presence at Dwārakā he had nothing with him to offer the god, but some parched rice. The Lord received him kindly and respected him on account of his learning. Sudāmā hesitated to place the rice before the god, but he said: "Hast thou brought no offering? From such a one as thou I would accept even a trifle," and with his own hands pulled out the bundle of rice from Sudāmā's clothes. Then in reward for his modesty and learning, Kṛṣṇa turned him into a rich man and gave him other gifts bodily and mental, nine gifts or "jewels" in all.

<sup>12</sup> Mādhava had displayed his mighty bow that no earthly youth could wield. Kṛṣṇa, when he saw it, broke it in two.

<sup>13</sup> When Indra sent heavy rain into Vṛndāvana, through jealousy that all worship was given to Kṛṣṇa, the cowherds and cowherdesses went and asked the boy Kṛṣṇa for redress. He laughed, and lifting up the mountain Gōvardhana from the ground, held it over Vṛndāvana, so that Indra was baffled.



- Lord Jadurāy,<sup>14</sup> you drank off the fire in the forest, and saved the milkmaids and their kine from burning.
- 405 You accepted the worship of Kubjā,<sup>15</sup> although you had to suffer the taunts of the populace.
- Such a friend of the poor are you, — so kind and merciful, — that I place myself as your servant under your protection.
- You are the mighty Dāmōdar, while I am but one of millions that serve and worship you. I have espoused your cause, great god, and I crave your assistance.
- Woes are growing round my head thick as trees (in a forest), which circumstance fills your worshippers with humiliation.
- 410 The Nāgar community is rich and thriving, while my sect is moneyless.
- Just as if the thirty-three crores (of gods) suffered from any want, all the blame would attach to the Kalpa-vṛiksha;<sup>16</sup>
- So if the Vaiṣṇavas lose their prestige, your glory will fade, my Lord.
- My relatives stand in the place of the messengers of Yāma<sup>17</sup> to me, and yet how can you sleep on?
- I have (already) called together and seated all the relatives, and my daughter sits, holding her pīṅgāṅī<sup>18</sup> in her hand.
- 415 The cup is void of the kṣāṅkā-paste, and (naturally) my daughter feels impatient.
- It is two 'garis' past midday : pray come soon : time is flying,
- Kuṇvarbāl is at thy mercy ; I am too powerless to do anything.
- What ! Art (still) sleeping in Vandrāvan, with Rādhājī<sup>19</sup> pressing thy feet ?
- Or is it some incomparable woman like Lalitā, or Viśākhā, or Chandrāvajī,
- 420 (With whom) you spend the night in mirth, and thus forget your worshipper ?
- Wake up and see, Lord Jādava, and hear thy servant's prayer.
- As you appeared unto Kabīr on his calling you to mind,
- And as you accepted the milk offered by a worshipper, Dāmōdar,
- You saved Trilōchan from his great grief, because he fetched you water like a servant.<sup>20</sup>
- 425 You invested the Kōṭī<sup>21</sup> with dauntlessness and you drank off the poison prepared for Mirānbāl.<sup>22</sup>
- For the sake of Sēnā,<sup>23</sup> Lord, you changed yourself into a barber and went to shave (the king).
- I had not known you, my Lord, when I used to fetch grass,
- And did not know a single letter, for my sister-in-law had turned me into a cowherd,
- But Sadāśiva made me your servant and shewed me the immortal dance.
- 430 I saw your amorous pastimes, and thenceforward made a study of your doctrine,
- And for that the people ridicule me ; yet I have faith in you.

<sup>14</sup> Reference to Kṛishṇa's Yādava descent.

<sup>15</sup> Kubjā was a servant of Kāṣā, but she offered worship to Kṛishṇa when she saw him, and he by a touch of his hand transformed her into a goddess. [The ordinary legend is that Kubjā was a crooked damsel whom Kṛishṇa made straight in return for a slight service. — Ep.]

<sup>16</sup> The immortal tree in heaven from which all the gods derive sustenance.

<sup>17</sup> Yama, as the god of death.

<sup>18</sup> The cup in which they keep kṣāṅkā paste.

<sup>19</sup> The wife of Kṛishṇa.

<sup>20</sup> Kṛishṇa appeared to Trilōchan in the guise of an ascetic, and received service and gifts at his hand. The references to Kabīr and Trilōchan take us to the times of the mediæval reformers.

<sup>21</sup> The Kōṭī (? Paṇḍraka) was an impostor. He tried to pass himself off for Kṛishṇa, and when they called upon him to shew his strength, Kṛishṇa endowed him with his own strength and fearlessness.

<sup>22</sup> Mirānbāl was the first Gujarātī poetess. She was the wife of Kuṇbhā, Rāpā of Mēwāj, and had left her husband through some quarrel and gone to live in Dwārakā. Here she worshipped Kṛishṇa and made poetry in his praise. Her husband sought to kill her by sending her a cup of poison with a mandate to drink it and prove her innocence, if she were true to him. Kṛishṇa drank off this cup and Mirānbāl was saved.

<sup>23</sup> Sēnā was a barber, but loved the god Kṛishṇa, and shaved his worshippers and devotees without remuneration. Once while he was thus engaged the king of his country, who was a sworn enemy of Kṛishṇa, called for him. His non-appearance would have enraged the king and led him to condemn him to death, but Kṛishṇa took the form of the barber and went and shaved the king.



Trikama, you must not forsake him, whom you call your own.

You came to distribute *khichd* to my guests, and for my sake you employed five hands.<sup>24</sup> Once when I was very thirsty at midnight, you took up the pot and poured water down my throat.

435 So many times have you established my truth (to the people), and even accepted my (fictitious) *hundis*.

In that way then, Lord, do you supply the *mbālāśā*, and fill up the empty basket with gold coins.

But if you do not come to my aid, my beauteous Sām, remember that I have to do with the Nāgars!

#### Refrain.

I have to deal with the Nāgars, plainly understand it!"

Hearing Narsinh's prayer, the Lord of Vaikuṇṭh arose and rushed (to his assistance).

#### कडवुं १२ मुं. राग सारंग.

ठाली छाबनां कागळ धरी, नरसिंह मेहेते स्मरया हरी.

बेरागी शरवे पुढे गाय, नागरने मन कडतक घाय.

370 बांका बचन बोले बेसीआ, मेहेतो माधवनां मेसीआ;

जुओ छाबनां मुकुं सार, ओ सीसे कमखानी हार!

ते बोल अंतर नव धरे, मेहेतो स्तुती माधवनी करे;

जय रामोदर बाळमुकुंद, नरकनिवारण संवनांद;

विश्वेश्वर वंदरावनचंद, देवकीनंदन आनंदकंद;

375 गोपीनाथ गोविंद गोपाळ, जय बंधु दीनदयाळ;

हं शेवकनी लेजो संभाळ, मोसाळानी करजो चाल.

मुखे कीरतन हाथे साळ, नात नागरी बोले आळ;

छे सोहली लोकाचार, लज्जा राखजो आजीवार;

मारी पोट मुं वेदकुमार, हुं करसे पापी संसार?

380 तमो प्रतिपाल पोताना दास, माडे मुजने छे विश्वास.

अनरीसनो नीवारयो दास, तने भीमग्या छे

गरभवास;

लीधो मळ तपो अवतार, संखासुरनो कीधो संहार;

कनक रूप धरयुं मोरार, रत्न चडवे काडपां बाहार;

मार्यो हीरणाक्ष महापापी, धरणी स्थीर करीने

स्थापी;

385 अजनिळ सरखो महापापी, पुजने नामे पक्की आपी.

प्रन्हादनी सोहली जाणी वेळा, परनेश्वर प्रगट थया

बहेला.

धुवनी जन्म मरण नय हय्यो, अवीचळ पोतासरखो

कर्यो.

पोपट पडावती पुंथनी, बैमाने बेसी वेकुंड वळी.

तमो उछिट आरीग्या बडरी, तीतो परमपती पानी

शवरी;

390 लगार चरण नवायुं सीध, विनीषण कीधो

लंकाधीश;

सारखो कुटुंब सहीत ते माछी, नव पांम्बो जन्मपीडा

पाछी.

छे सोहली वेळाना साधी, तने माहपी मुकाव्यो

हाथी;

बटुक देश थया वानन, जातुं राखुं इंद्रासन;

तने पंचालीनुं दुख जाणुं, पुरयां थीर ते नवसेनवायुं;

395 कवरवधी जिताडयो पारप, कुलसेवनां हांख्या रथ;

रुक्मांगर सारखो संसार, हरीचंद्रनी कीधी वार.

संखा पुजतो राजकुमार, चंद्रहास राख्यो वणवार.

तने सुधम्या बळतो राख्यो, जो पीताए कडानां

नांख्यो.

वेहेरतां नव रोखी रज, मुक्ति पांम्बो मुरध्वज.

400 खांडव वन खग लीधां राखी, गजवंदा ते ठपर

नांखी;

पीदुरनी आरीग्या भाबी, तेनी प्रीति थया तमो

राबी.

सुखामनां लेई सांदुल, नवनीध आपी तें अमुल्य.

नव माधवाना मननो हरयो, लीलाए गोवरधन

धरयो;

शवानल पीधो जडुराय, बळतां उगारयां गोपीने

गाय;

405 कुबजानी कीधी अर्चा, तने लोकतणी सही चरचा.

अनायबंधु दीनदयाळ, हं शेवकनी लेजो संभाळ;

तमो छे शमोदर दक्ष, हं सरखा शेवक छे लक्ष.

मारे एक तमारी पक्ष, परनेश्वर याजो प्रत्यक्ष.

मारे माथे दुखनां वृक्ष, तेथी लाजे तमारी पक्ष.

410 धनवेत छे नागरी नाथ, तेनां दुरबळ मारी जाय;

दुखे दबाय तेचीस करोड, कल्पवृक्षने लागे खोड.

सोभा वैष्णवनी जो मई, कळा तमारी जांखी यई;

मने सगां यई लाख्यां जन, तमने निळा आवे केन.

सगां सड बेसारयां आपी, पुनीना कर मांही

पीगाणी;

415 छे कंकुवणी कंकावटी, पुचीने पाय चटपटी.

मन्थान्द ठपर यई बे पडी, वेहेला आबी वेळा वडी;

कुंवरवाई सारे आसरे, हं दुर्वळधी अर्थे न सरे;

हुं सुतो वंदरावन मांय, त्यां राधाजी चांवे छे पाय;

<sup>24</sup> The text is rather unintelligible here. The *khichd* (a mixture of rice and pulse) was provided by Krishna when Narsinh had some ascetics as guests.



कलिया विद्याया चंद्रावली, तने उच्चन नारी को  
मछी;  
420 रंगना जाए शरवरी, तेने भक्त मछी बीसरी.  
जागी यार जाइवनी, शोभळ रोवकनी बीनेती.  
कबीरने जेन करुणा करी, समरे इरसन रीधुं हरी;  
भक्त एक नामे रामोदरजी, तेतुं पय पीधुं तने हरजी,  
बिलोचनतुं महादुख हरहुं, रोवक घरने पाणी भरहुं;  
425 अमेवान कोळीने रीधुं, श्रीरांवाई तनुं बीच पीधुं;  
रोना माटे नापीत घटा, पवन करवाने प्रभुजी मखा;  
इ तमने कसी नव संभारतो, लावतो पास महिपी  
चारतो.  
नव जावतो पोळपर काळो, भाभीए मने कीथी  
मोवाळो.  
साराधिवे मने कीथो रास, देखाडपो मने अखंड  
रास;

430 में जोबो तमारो बीलास, तेवो में कीथो भ-वास;  
लोक बोले मने उपहास; मने मन सारो विश्वास.  
बोलापीए पीतानो कही, तेने बीकन तजीए नही;  
खीचडो जमाइवा भाव्या नाप, ई माटे कीथा  
पंचहाप.  
ई मध्यराते तरसो जाणी, झारी लई पावुं पाणी;  
435 मने साचो कीथो कीवीवार, ईरी सकारी श्रीमीवार.  
हमो ते रीते मोसालुं करो, जली छाब सोनइवे मरो;  
जो नही भाचो सुंदर धाक, तो जुज नागर धाये  
कान.

बलण.

नागर धाये काव छे, सबजी तेजो रात रे;  
सुणी नरसइनी बीनती, उरी धावा बहकुंनया.

(To be continued.)

## FOLKLORE IN SOUTHERN INDIA.

BY PANDIT S. M. NATESA SASTRI, B.A., M.F.L.S.

No. 41. — *Diters Bit (a Noodle Story).*

In Tanjore there lived a rogue of the first water, practising roguery as his profession, and living solely by it; so much so that he was known throughout the country as the Tanjore Rogue. No one dared to have anything to do with him, for people felt sure of falling into his clutches and becoming duped by him. After living for a long time in Tanjore as a true devotee to this profession, the Tanjore Rogue found it impossible to keep his life and soul together any longer there. Doors were shut against him, as soon as it was known that he was approaching a house. Men and women ran and hid themselves in unknown places, as soon as they perceived him at a very great distance. His name was in every one's mouth, and life any longer in Tanjore became an impossibility. So the rogue resolved to try his fortune in some other place, and, calling his wife, addressed her thus:—

"My dear, we have been living hitherto very happily here. Till now I have had a very successful profession, and found a way to earn thousands. I had an easy part to play. With very little labour I was always duping others. But now the days have changed. People have become more wise. Very few fools come my way now to be duped. My name is a byword, and instead of finding a doubtful livelihood here I have resolved to go elsewhere, leaving you to live upon what little we have saved. I need not tell you that I am so clever that I will earn thousands in no time, and soon return to your side."

"My dear husband," replied she. "You have spoken like a true hero. I give you my full permission to go, for I am sure that you will succeed wherever you may go, though my confidence of your success in this city has been completely lost by our sad experience of the last few months."

Thus saying, she ran off and soon returned with a big clay-ball and a handful of cooked rice: a proceeding which puzzled the rogue himself. She then rounded off the clay-ball and applied to its surface the cooked grains so nicely and so cleverly that the minutest eye could not distinguish the clay underneath. The rogue now saw what she meant.

"Done like a rogue's wife!" said he. "Language fails me to express my praise, my dear."

"Am I not your wife, my lord?" said she smilingly. "Why should the rice at home be wasted. Why should you not, in starting out to earn a livelihood by your profession in a



distant place, begin to practise it on the way? You can meet with some fellow-traveller on the road, and exchange with him this ball of rice, and thus commence to live by your noble art from the very starting point."

"May the God of Roguery shower his boons upon you, my dear! May he keep you, who has outwitted me in my own art, safe till my return!"

Thus saying, the Tanjore Rogue took leave of his wife, and, with the ball suspended on his shoulder, started towards the north!"

Now, there was a second rogue, called the Trichinopoly Rogue, who had made his position in Trichinopoly as impossible as had the Tanjore Rogue in Tanjore. With the permission of his wife the Trichinopoly Rogue, too, had started to try his fortunes in another country. He also must have something for the way, and so his wife brought him a small brass vessel filled with sand to within a quarter of an inch of the top, and scattered over it a thin layer of raw rice.

Both the rogues met. The patron God of Roguery had so arranged it. For how long could he keep apart such master gems of his own creation? They met as strangers for the first time in their lives on the banks of the river Coleroon.

"May I know who the gentleman is that I have the happiness of meeting to-day?" asked the Tanjore Rogue without knowing who the stranger was.

"I am a traveller for the present, a native of Trichinopoly," was the answer which the other rogue gave.

He then came to know that the stranger was a native of Tanjore and a traveller like himself. Beyond this they knew nothing of each other, for each was careful in his own way. By this time they had both bathed in the river and finished their ablutions. The Tanjore Rogue was waiting for an opportunity to get his ball of rice exchanged, just as the other rogue was with his vessel of raw rice; for each had seen what the other had for his dinner. The Tanjore rogue first began:—

"That disreputable wife of mine gave me cold rice tied up in this bundle. I am not in good health, and if I eat cold rice I fear I may fall ill. I do not know what to do. There appears to be no village near us. If I could only get someraw rice I could cook it in your vessel.

The Trichinopoly Rogue was very glad to hear this suggestion, and as soon as the Tanjore Rogue had finished his speech, he said:—

"My friend, I am sorry for you. Yes, when you are not in good health eating cold rice will be bad for you. In travelling especially, the first thing to be cared for is health. I am very hungry. If you give me your rice, I have no objection to give you my rice and the vessel too. What matters if it takes some time? You can cook and eat, and if there is anything left over, you can give it me hot."

Each felt himself elated in having deceived the other, and the exchange was readily made, as if they had been friends for a long time. The Trichinopoly Rogue was the first to discover that he had accidentally met a person who had outwitted him in his own art.

He turned round to see what the Tanjore Rogue was doing, but he had not yet discovered the trick that had been played upon him, for he was collecting dried sticks to light a fire. Said he to himself:—

"Oh! he has not yet discovered the trick. I shall leave him alone till he does it."

So thought he, and he had not long to wait, for as soon as the fire began to burn, the Tanjore Rogue took the vessel to the side of the water to clean the rice before setting it on the fire. When water was mixed with the rice the trick was discovered, and the Tanjore Rogue stood dumb with astonishment for a minute. Without having the slightest suspicion, he had



outwitted! He directed his eyes towards the Trichinopoly Rogue, who smiled and approached his friend.

"Was it proper on your part to have deceived me thus?" was the question which the Tanjore Rogue put to him.

"Was it proper on your part to have deceived me thus?" was the reply he received.

They then fell into a long conversation and many were the tales and adventures which each rogue related about himself to the other. In this pleasant conversation they spent a long time, forgetting hunger, fatigue and exhaustion. After full 5 *ghafikâs* of their beloved subject, said the one rogue to the other:—

"It is now plain that we are able men in our own way, and that we have started to earn a livelihood in foreign parts. We must continue friends from this moment. We must have a common object and work together for it. So from this minute we must embrace each other as brothers in a common cause."

"Agreed," said the other, and from that minute they became friends.

The sun had now set and the two men walked as fast as they could to some place where they might find something to eat. It was a jungly tract of land, but at last the sight of a dim light cheered their hopes. It was a lonely cottage in that wilderness, and its sole inhabitant was a bent old woman of three score years or more. She was an old lady who had seen a good deal of calamity in her younger days, and who had retired to that forest to lead a retired life. But even there her greed followed her, and she was a seller of puddings in the forest. For though the place appeared gloomy during night it was not so during the day. Many neatherds frequented that part in the daytime with their cattle, as the place afforded a good pasture, and the old woman sold them puddings and made money, saving a good sum in time. The rogues knocked at the door and demanded entrance.

"Who are you?" asked the woman from inside.

"We are travellers in search of a place for food and rest," was the answer. Again the same question was put, and again the same answer given. For a third time the question was repeated and when the same answer was a third time given the door flew open.<sup>1</sup> The rogues gave money to the old woman, who fed them sumptuously. After the meal was over the strangers related to the old lady how they had come out in search of adventure, and how they would be highly obliged if she would advise them on that subject. The old woman was flattered.

"My dear sons," said she. "You seem to be young men. I have no children. You can live under my roof as my own children. I will feed you well, and impose upon you a very light task in return. I have a very quiet beast, a cow which one of you will have to take out to graze. There is no pasture near this cottage, so you will have to take her out a *ghafikâ's* distance near to a tank, where there is abundant grass. There are fruit trees near the tank, under which you can protect yourself from the sun, while the cow is grazing. This is a job in which one of you may be engaged. As for the other, I have a few beds of cabbages in my backyard, which must be daily watered. A few buckets of water will quite suffice. If one of you manages the cow and the other waters the cabbages, you can remain under my roof as long as you like, and pay nothing for your food."

These terms seemed very lenient to the two rogues. The grazing of a quiet cow and the watering of a few cabbage plots must be easy, even if one had to do both. The bargain was soon struck, and the two rogues had more than enough to eat that night, and fell sound asleep.

<sup>1</sup> It is a belief among Hindus that devils knock at houses at night to play mischief with the inmates. The devils do not answer three times. Hence to test whether the knocker is a real person or a devil the inmates ask thrice before opening the door in the night.



The morning dawned, and both the rogues had something for breakfast. The old woman promised to give them a very sumptuous hot meal at night, and started the Trichinopoly Rogue, with something to eat in hand for mid-day, to graze the cow. The Tanjore Rogue had to water the cabbage plots in the backyard, and so was sure of his mid-day meal at home.

The Trichinopoly Rogue started with the cow, and had a very quiet business of it till he reached the tank. He thanked his stars for their having conducted him to the old lady, for what trouble was to be expected in grazing a quiet cow. Cows in India are proverbial for their meekness, but there are exceptions. As soon as the tank was reached, the rogue untied the cow and it began to graze even more quietly than he expected.

"What a fine time I shall have," thought the rogue.

But in a moment all his hopes were changed. Suddenly the cow took to her heels and for fear of losing the animal, and, as a consequence his evening meal, the rogue followed it headlong. But he was no match for the cow, for she had not thus been led out to graze for several days; it might have been even for months. She was far in advance of the rogue, and knowing that he could not overtake her for some time, stopped to graze. The rogue slackened his pace, and walked up slowly, gaining, in the meantime, fresh vigour to recommence the race, in case there was any occasion for it. The brute did not disappoint him. It was grazing again quietly.

"Poor thing; it was, perhaps, terrified at some object at first, and so ran off so wildly. She is now grazing quietly according to her nature. I shall reach her in a minute," thought he, and he reached the cow but, unfortunately, not to catch her. Just as he was on the point of catching her the cow again took to her heels; again the rogue began the race; again the cow stopped and began to graze; again, though not with so much hope as at first the rogue slackened his pace, regained strength, and was almost at the point of catching her. Again he failed. And so the whole day, even without having time for his mid-day meal, the Trichinopoly Rogue was after the cow. He was always unsuccessful in catching her. He had traversed nearly twenty *kis* by the time that evening approached, and he had gone round the big tank and its neighbourhood nearly a hundred times. But at last, fortune seemed to pity even the worst type of rogue, and, as if more out of pity than anything else, the cow allowed itself to be caught.

"I shall never bring you up here again to graze. I shall, instead, give such a glowing description of you to my friend the Tanjore Rogue and change my job with him to-morrow. Watering a few plots must be extremely easy."

Thus thinking within himself, and composing his face, for with a dismal face one cannot play a devil's part, he slowly lead the cow to the cottage of the old woman. His whole body was in pain. Several thorns had found seats deep in his feet. He had hitherto lead an easy life in roguery, but that day seemed to be a punishment for all his sins. Still with a composed countenance he returned home.

Meanwhile, the Tanjore Rogue in the backyard had only to water four or five green plots.

"I could do it in half a *ghafikā*," thought he.

There was a hand *pikoffa*<sup>2</sup> at which he had to work, and the condition was that he should not cease work till the plots were full of water to the brim. He was at work till mid-day, and then found that the water baled up was not even a quarter of the quantity required!

"What? My hands are already red with work. I have pain from top to toe, and yet the plots are not a quarter full. What can be the reason?" thought the Tanjore Rogue, and tried his best to find out the cause, but without result.

<sup>2</sup> A *pikoffa* is a country water-lift.



Now this was all clever trickery in the old woman of the wood. The fact was that in the midst of the plots, the old woman had placed subterranean tunnels by means of which the water was guided underground to a long distance, and there used for irrigating several acres of land. This was so well managed that there was not the least room for any suspicion. The Tanjore Rogue with all his cleverness was not able to find the trick out, though he surmised that there was some trick at the bottom. The old woman came to him at mid-day, and took him very kindly inside the house for a light meal, and then requested him to proceed to his task. Even before a *ghafiki* was wanting to evening, and as if she took the greatest compassion on our hero, she visited him again, and spoke thus:—

"My son. Don't mind the trouble. You can do the rest to-morrow, cease work and take rest."

He thanked her for her kindness, left the *pikoffa*, and came to the *pydl* outside the house. Sitting there, he began to chew betel-leaves and areca-nut, and as he was engaged in this, the thought passed and repassed his mind:—

"What a fool I have been? If I had taken out the cow, I would have had a better time of it to-day than the tiresome duty of watering these plots. There comes my brother rogue with a joyful countenance. Perhaps he has had a very happy time of it. I shall give him a good description of my work and change my job to-morrow with him."

Just as he was thus speaking, the Trichinopoly Rogue approached the house with the cow with him.

"How did you fare to-day, my friend?" asked the Tanjore Rogue.

"Oh, I have had a most happy day of it. What fine fruit trees there are on the banks of the tank there, and I had no difficulty at all of any kind. I unloosened the cow to graze and passed the day sleeping under the shade of trees, and eating fruit. What a fine beast this cow is, too. It grazes quietly like a child."

Thus said the Trichinopoly Rogue, and the composed way in which he told his tale made the Tanjore Rogue believe what he said. Soon the other rogue began:—

"Oh! You do not know what I had to do. It was all over in a quarter of a *ghafiki*. Half a dozen potfuls of water to each plot was all that was wanted in the business. So I passed the day in sleep and chewing betel. Come on, sit down; you had better have some."

The cow was tied up in its proper place, and the two rogues sat down on the *pydl* of the cottage in the twilight. The pain and hardness of the work of the day were so predominant in their minds, that each easily believed the work of the other to be easier than his own, and each suggested an exchange of work, which was readily accepted.

The morning dawned. According to the mutual agreement the Tanjore Rogue took out the cow to graze, and the Trichinopoly Rogue went to water the cabbages. Each soon discovered how he had been duped by the other. In the evening they again met.

"What, brother! was it proper on your part to have deceived me thus?" asked the Tanjore Rogue, and the Trichinopoly Rogue replied:—"What, brother! was it proper on your part to have deceived me thus?"

Then the two rogues came, a second time, to an agreement that they should not direct their ingenuity to deceiving each other; but that they should always act in accord. They resolved to do so, and held a long talk as to how to deceive the old woman, and walk away with all her money. The old woman overheard all this conversation.

"I am too clever for such tricks," thought she, and was careful in her own way.

Now the old woman, was herself an extremely clever rogue, and the very next morning, as if of her own accord, she called the rogues to her side, opened her big box to them, shewed them all the gold, silver, and copper that she had there, and promised to bequeath the whole property to them, in case they pleased her by their work. The rogues, then, though their



task was very difficult, wanted somehow to continue it for a short time, waiting for an opportunity to plunder the woman. But she was not a person so easily to be made the subject of their deception.

One noon, when both the rogues were absent on their duty, she buried, in a very secret corner of her house, all her treasure, and locked up in the box heavy things, like broken pieces of stones, old rotten iron, etc. The box and the seal and everything was left in its original shape. After the rogues had their supper that night, she called them both near her, and slowly whispered to them thus:—

"My sons, as you have made up your mind to live with me like my own children, you must little by little, know all my ways. I keep my box of money in the house during the white half of the month; in the dark half of the month I throw the box in the well. It is always better to be safe, as we live in a wood. Kindly help me, my dears, by removing the box to the side of the well, and by dropping it down there gently without making noise."

The rogues did not suspect anything, for, more or less, the reason of what she did seemed very natural, and so they assisted her in removing the box to the well side and dropping it in. The old woman held up the light as they did the work.

At about midnight the rogues went to the well. The Tanjore Rogue stood on the brink, while the Trichinopoly Rogue entered by the aid of a strong rope, one end of which was in the hand of the Tanjore Rogue. As everything had to be done very secretly the *pikotta* was not resorted to in order to get down into the well. The Trichinopoly Rogue went into the water and brought up the box in one dive, but he said that he had not yet secured the box, and that he must have a second, a third, and a fourth dive. Meanwhile, he opened the box in the well itself, and found by touch that himself and his friend at the mouth of the well had been deceived. It now struck him that he might have been deceived again by the Tanjore Rogue. What guarantee was there that he would be safely lifted up? So he addressed him as follows:—

"My friend, our miseries are at an end. What immense treasure this box contains! It is very heavy. When I am ready I shall shake the rope which I have attached to the box. But be very careful in drawing up the box, for if the rope breaks in the middle the whole weight of the box will fall on my head and I shall die. After drawing up the box let down the rope again for me, and draw me up."

The Trichinopoly Rogue then proceeded to seat himself in the box, removing all the stuff in it for the purpose.

The Tanjore Rogue drew up the box, and as soon as it reached the surface, he lifted it up, placed it on his head, and went off as fast as he could. His object in this was to evade the Trichinopoly Rogue, and take the whole property for his own use. When he had gone far enough to begin to feel safe from pursuit a voice fell on his ears:—

"Walk a little slower, my friend."

"What! has the Trichinopoly Rogue followed me?" He stopped for a minute, then quickened his pace a little. Again the same words fell on his ears:—

"Walk a little slower, my friend."

Again he stopped, and, putting down the box, discovered the Trichinopoly Rogue, whom he had imagined all this while to be pining away at the bottom of the well, in the box itself.

"Was it proper on your part to have deceived me thus?" asked the Tanjore Rogue.

"Was it proper on your part to have deceived me thus?" replied the Trichinopoly Rogue, and added that if he had not adopted that plan he would have been left in the well, as proved by the action of the Tanjore Rogue.

For a third time they came to an agreement that they should not deceive each other thus, but it was of no avail. They soon parted company, and went away to different places to try their skill independently.



## MISCELLANEA.

EPIGRAPHIC DISCOVERIES IN MYSORE.<sup>1</sup>

MR. L. RICE, C.I.E., the Director of the Archaeological Department in Mysore, who, two years ago, discovered the Asoka Edicts of Siddapur, has again made three most valuable finds. He has kindly forwarded to me photographs and transcripts of his new inscriptions; and, with his permission, I give a preliminary notice of their contents, which indeed possess a great interest for all students of Indian antiquities.

The best preserved among the three documents is a long metrical Sanskrit *Pravasti* or Eulogy on the excavation of a tank near an ancient Śaiva temple at Sthāna-Kundūra, begun by the Kadamba king Kākusthavarman, and completed in the reign of his son Śāntivarman. The author of the poem, which is written in the highest Kāvya style, was a Śaiva poet called Kubja, who, as he tells us, transferred his composition to the stone with own hands. He devotes nearly the whole of his work to an account of the early Kadamba kings, regarding whom hitherto little was known except from their land grants, published by Dr. Fleet in the *Indian Antiquary*. Like the land grants, the *Pravasti* states that the Kadambas were a Brahmanical family, belonging to the Mānavya Gotra, and descended from Hāriti-putra. But it adds that they derived their name from a Kadamba tree which grew near their home. In this family, Kubja goes on, was born one Mayūrasārman, who went to Kāśhī in order to study, and there was involved in a quarrel with its Pallava rulers. He took up arms against them, and after a prolonged and severe struggle he became the ruler of a territory between the Amarāvatī and Prémāra. Mayūrasārman left his possessions to his son Kaṅga, who adopted, instead of the Brahmanical termination *śarman* of his father's name, one that distinguishes the Kshatriyas, and was called Kaṅgavarman. Next followed Kaṅga's son Bhagīratha, who had two sons, Raghu and Kākusthavarman. Both became successively rulers of the Kadamba territory; and Kākustha's successor was his son Śāntivarman, during whose reign Kubja composed his poem, while residing in an excellent village (*paradīśana*) granted by that king. The last two kings are known through Dr. Fleet's Kadamba land grants, but the names of their predecessors appear for the first time in Mr. Rice's *Pravasti*. New also is the account of the manner in which this branch of the Kadambas rose to power. It seems perfectly credible, since Brahmanical rebellions and successful usurpations

have occurred more than once in the Dekhan both in ancient and in modern times. The change of the termination in Kaṅgavarman's name, and the adoption of the names of mythical warriors by his descendants, may be due to a marriage of the Brahman Mayūra with the daughter of a chief or king belonging to the Solar race, whereby his son and his offspring would become members of the Kshatriya caste. The inscriptions show that such alliances were by no means uncommon in ancient times.

Incidentally, the *Pravasti* mentions besides the Pallavas two other royal races: "the great Bāpas," on whom Mayūrasārman is said to have levied tribute; and, what is of much greater interest, the Guptas, whom Kākusthavarman is said to have assisted by his advice. The verse referring to the Guptas occurs in line 12 of the *Pravasti*, and I give its translation in full:

"That sun among princes (*Kākustha*) awakened by the rays of his daughter (*Śāntī-Sarasvatī*, 'personified intelligence'), the glorious races of the Guptas and other kings, that may be likened to lotus-beds, since their affection, regard, love, and respect resemble the filaments [of the flower], and since many princes attend them, like bees [eager for honey]."

The Guptas, who were attended by many princes, hungering for their gifts as the bees seek the honey of the lotus, are, of course, the Imperial Guptas; and the Gupta king whom Kākusthavarman "awakened by the rays of his intelligence" is in all probability Samudragupta. As far as is known at present, he was the only Gupta who extended his conquests to the Dekhan. His court-poet, Harishēna, alleges in the Allahabad *Pravasti* that Samudragupta imprisoned and afterwards liberated "all the princes of the Dekhan," and mentions twelve among them by name. Samudragupta's reign came to an end sometime before A. D. 400. Hence Kākusthavarman, too, would seem to have ruled in the second half of the fourth century, and Mr. Rice's new inscription probably belongs to the beginning of the fifth. Its characters exactly resemble those of Kākusthavarman's copper-plates, which Dr. Fleet long ago assigned to the fifth century on palmographical grounds. The two estimates thus agree very closely, and mutually support each other.

In addition to these valuable results, Mr. Rice's new inscription furnishes an interesting contribu-

<sup>1</sup> Reprinted from the *Academy*.



tion to the religious history of Southern India. As all the land grants of the early Kadambas are made in favour of Jaina ascetics or temples, and as they begin with an invocation of the Arhat, it has been held hitherto that these kings had adopted the Jaina creed. Kubja's *Prasasti* makes this doubtful, and shows at all events that they patronised also Brāhmanys and a Śaiva place of worship. An incidental remark in the concluding verses, which describe the temple of Sthāna-Kundāra, proves further that Śaivism was in the fifth century by no means a new importation in Southern India. Kubja mentions Śātakarṇi as the first among the benefactors of the Śaiva temple. This name carries us back to the times of the Andhras, and indicates that Śaivism flourished in Southern India during the first centuries of our era.

Mr. Rice's two other finds are older than the *Prasasti*, and possess, in spite of their defective preservation, very considerable interest. They are found on one and the same stone pillar, and show nearly the same characters, which are closely allied to those of the latest Andhra inscriptions at Nasik and Amarāvati. The upper one, which is also the older one, contains an edict in Prākṛit of the Pāli type, by which the Mahārāja Hāritiputta Śātakarṇi, the joy of the Vihukadaḍṭu family, assigns certain villages to a Brāhman. This Śātakarṇi is already known through a short votive inscription, found by Dr. Burgess at Banavāsi, which records the gift of the image of a Nāga, a tank, and a Buddhist Vihāra by the Mahārāja's daughter. The new document, which contains also an invocation of a deity, called Mattapaṭṭidēva, probably a local form of Śiva, teaches us that Śātakarṇi was the king of Banavāsi; and it furnishes further proof for the early

prevalence of Brahmanism in Mysore. It certainly must be assigned to the second half of the second century of our era. For the palmographer it possesses a great interest, as it is the first Pāli document found in which the double consonants are not expressed by single ones, but throughout are written in full. Even Hāritiputta Śātakarṇi's Banavāsi inscription shows the defective spelling of the clerks.

The second inscription on this pillar, which immediately follows the first, and, to judge from the characters, cannot be much later, likewise contains a Brahmanical land grant, issued by a Kadamba king of Banavāsi, whose name is probably lost. Its language is Mahārāṣṭri Prākṛit, similar to that of the Pallava land grant published in the first volume of the *Epigraphia Indica*, and Sanskrit in the final benediction. It furnishes additional proof that, at least in Southern India, the Mahārāṣṭri became temporarily the official language, after the Prākṛit of the Pāli type went out and before the Sanskrit came in. This period seems to fall in the third and fourth centuries A. D.

The numerous and various points of interest which the new epigraphic discoveries in Mysore offer, entitle Mr. Rice to the hearty congratulations of all Sanskritists, and to their warm thanks for the ability and indefatigable zeal with which he continues the archaeological explorations in the province confided to his care. To the expression of these sentiments I would add the hope that he may move the Mysore government to undertake excavations at Sthāna-Kundāra, or other promising ancient sites, which no doubt will yield further important results.

G. BÜHLER.

Vienna, Sept. 3, 1895.

## NOTES AND QUERIES.

### THE HARE TABUED AS AN ARTICLE OF FOOD.

The hare was a forbidden article of food amongst the Jews because (though I believe this is opposed to the actual fact) it chewed the cud (*Levit. xi. 6; Deut. xiv. 7*); amongst the ancient Britons (*Cæsar, de Bello Gallico, Book v. Cap. 13*); amongst the Shi'ah sect of Musalmāns, though not specifically forbidden by the Qurān. I have heard that the reason is that the hare menstruates. But is that the actual fact? If so, is there a *sunnat* or tradition of Muhammad rendering its flesh unlawful on this account? Again, if so, why do not Sunis also eschew its flesh?

T. C. PLOWDEN, in *P. N. and Q.* 1883.

### A METHOD OF SWEARING BROTHERHOOD.

Here is a curious application of the universal method of swearing eternal friendship and brotherhood by exchanging pagris. One Mori, a Musalmān Jāi, of Māri Dātala, Montgomery District, steals a bullock and is suspected of theft by the owner, one 'Atar Singh, a barber of Raka Chumān, Sarāi Mughal, Lahore District. Finding himself suspected he offers to produce the bullock, but before doing so, in order to escape punishment, he makes 'Atar Singh exchange *pagris* with him, as an earnest of friendship that he will make no complaint.

D. K. HOMAN, in *P. N. and Q.* 1883.



## ESSAYS ON KASHMIRI GRAMMAR.

BY THE LATE KARL FRIEDRICH BURKHARD.

Translated and edited, with notes and additions,

by Geo. A. Grierson, Ph.D., O.L.E., I.C.S.<sup>22a</sup>

(Continued from p. 9.)

## THE AUXILIARY VERBS.

## 55. (1) The Defective Verb चहा, 'to be.'

Affirmative.

Negative.

Singular.	(1)	m.	चहा, I am, and so on.	चहा न, I am not, and so on.
		f.	चहा	चहा न
	(2)	m.	चह	चह न
		f.	चह	चह न
	(3)	m.	चहा	चहा
		f.	चहा <sup>22b</sup>	चहा
Plural.	(1)	m.	चहा	चहा
		f.	चहा	चहा
	(2)	m.	चहा	चहा न
		f.	चहा	चहा न
	(3)	m.	चहा	चहा
		f.	चहा	चहा
	(1)	m.	चहा	चहा
		f.	चहा	चहा
	(2)	m.	चहा	चहा न
		f.	चहा	चहा न
	(3)	m.	चहा	चहा
		f.	चहा	चहा

Interrogative.

Negative-Interrogative.

Singular.	(1)	m.	चहा, am I? and so on.	चहा न, am I not? and so on.
		f.	चहा	चहा न
	(2)	m.	चहा	चहा न
		f.	चहा	चहा न
	(3)	m.	चहा	चहा
		f.	चहा	चहा

<sup>22a</sup> [From this point, the proof-sheets have been most kindly revised by the Rev. J. Hinton-Knowles, whose authority on the subject of Kashmiri is unquestioned. The responsibility for all mistakes is, however, still the translator's.]

<sup>22b</sup> [In the 3rd sing. fem., and throughout the fem. pl., the author writes चहा, not चहा. The latter is, however, correct, and is the form used by the author himself later on. The translator has accordingly made the necessary correction wherever चहा occurs. In MSS. च and च are continually confused.]



	Interrogative.	Negative-Interrogative.
Plural.	(1) { m. $\text{چھیا}$ <i>chhiā</i>	$\text{نہیہا}$ <i>chhiā</i>
	f. $\text{چھہا}$ <i>chheā</i>	$\text{نہیہہا}$ <i>chheā</i>
	(2) { m. $\text{چھیاں}$ <i>chhiā</i>	$\text{نہیہیاں}$ <i>chhiā</i> nā
	f. $\text{چھہاں}$ <i>chheā</i>	$\text{نہیہہاں}$ <i>chheā</i> nā
	(3) { m. $\text{چھیا}$ <i>chhiā</i>	$\text{نہیہا}$ <i>chhiā</i>
	f. $\text{چھہا}$ <i>chheā</i>	$\text{نہیہہا}$ <i>chheā</i>

Before all these must be prefixed the nominatives of the corresponding personal pronouns (see § 47); thus,  $\text{ہوں چھیاں}$  *bo chhiā*, I am, and so on.

Note. — In Np. the following forms occur; 3 ag. fem. usually  $\text{چھہا}$  *chheā*; 1 ag. masc., also,  $\text{چھیاں}$  *chhiā* [often heard nowadays]; 3 pl. fem., usually  $\text{چھہاں}$  *chheā*; Negative, 1 and 2 ag. also,  $\text{نہیہا}$ ,  $\text{نہیہہا}$ ; Interrogative, 1 and 2 ag. also  $\text{چھیاں}$  *chhiā*,  $\text{چھہاں}$  *chheā* [all often used nowadays], and so on. [So also in current writing, the negative is often attached to the verb as in Np.]

(2)  $\text{آہن}$  *āsun*, to be.

56. Imperative (negative  $\text{نہیہا}$  *nēhā*):—

Immediate.

Sg.	Pl.
(2) $\text{آہ}$ <i>ā</i>	$\text{آہو}$ <i>āhu</i>
(3) $\text{آہن}$ <i>āhin</i>	$\text{آہن}$ <i>āhin</i>

Continuative.

(2) $\text{آہان آہ}$ <i>āhān ā</i>	$\text{آہان آہو}$ <i>āhān āhu</i>
(3) $\text{آہان آہن}$ <i>āhān āhin</i>	$\text{آہان آہن}$ <i>āhān āhin</i>

Respectful forms.

(2) $\text{آہتہ}$ <i>ā-tā</i>	$\text{آہتہ}$ <i>ā-tā</i>
(3) $\text{آہتہ}$ <i>ā-tā</i>	$\text{آہتہ}$ <i>ā-tā</i>

57. Infinitive:—

Masc. Nom.	$\text{آہن}$ <i>āsun</i>
Dat.	$\text{آہنہ}$ <i>āsanā</i>
Abl.	$\text{آہنہ}$ <i>āsanā</i>
Gen.	$\text{آہنہ}$ <i>āsanā</i>
Fem. Nom.	$\text{آہنہ}$ <i>āsanā</i>
Dat. Abl.	$\text{آہنہ}$ <i>āsanā</i>



## 58. Participles:—

Present *آسان* *āsān*:—Perf. sg. *آرسمت* *āsmut*, fem. *آسمت* *āsmaṭ*; pl. *آسمت* *āsmaṭ*, fem. *آسمت* *āsmat*.Fut. sg. *آسون* *āsavun*, fem. *آسون* *āsavūn*; pl. *آسون* *āsavūn*, fem. *آسون* *āsavūn*.

## 59. Noun of the Agent.

Sg. *آسونو* *āsavūn*, fem. *آسونو* *āsavūn* [obsolete] or *آسونو* *āsavūn*; pl. *آسونو* *āsavūn*, fem. *آسونو* *āsavūn* [obsolete] or *آسونو* *āsavūn*.

## 60. Indicative.

Pres. Def. *آسان چس* *āsān chhus*, etc., I am being.

Pres. Indef. = Future, see below.

Imperfect, *آسان اوس* *āsān ōs*, etc. (see Aorist below), I was being.Perf. *آرسمت چس* *āsmut chhus*, etc., I have been.Pluperf. *آرسمت اوس* *āsmut ōs*, etc. (see Aorist below), I had been.Future Exact, *آرسمت آس* *āsmut ās*, etc. (see Future below), I shall have been.

## 61. Aorist, I was.

	Sg.	Pl.
(1)	m. <i>آوس</i> <i>āu-s</i>	<i>آس</i> <i>ās</i>
	f. <i>آس</i> <i>ās</i>	<i>آس</i> <i>ās</i>
(2)	m. <i>آوسک</i> <i>āu-k</i>	<i>آوس</i> <i>āu-cq</i> or <i>āsicq</i> .
	f. <i>آسک</i> <i>ās-k</i>	<i>آس</i> <i>ās-vq</i>
(3)	m. <i>آوس</i> <i>ās</i>	<i>آس</i> <i>ās</i>
	f. <i>آس</i> <i>ās</i>	<i>آس</i> <i>ās</i>

## 62. Future.

	Immediate. I shall be.	Pl.	Durative. I shall be being, etc.
(1)	<i>آس</i> <i>ās</i>	<i>آس</i> <i>ās</i>	} <i>آس آسان</i> <i>ās āsān</i> and so on.
(2)	<i>آسک</i> <i>ās-k</i>	<i>آس</i> <i>ās</i>	
(3)	<i>آس</i> <i>ās</i>	<i>آس</i> <i>ās</i>	

[Before suffixes, the *i* of *āsi* becomes *e*, thus, *āse-m*.]

## 63. Future Perfect and Dubitative.

[Not given by the author. The following are the forms.]

I shall or may have been.

Sg.	{ m. }	(1)	<i>آرسمت آس</i> <i>āsmut ās</i>	} and so on, conjugating the various forms of the future with the past participle.
	{ f. }		<i>آرسمت آس</i> <i>āsmat ās</i>	
Pl.	{ m. }	(1)	<i>آرسمت آسان</i> <i>āsmat āsān</i>	
	{ f. }		<i>آرسمت آسان</i> <i>āsmat āsān</i>	



64. Optative and Conditional.<sup>27</sup>

Present, Were I, or had I, been.

Sg.	Pl.
(1) $\text{أَسَاهَا}$ <i>ásahā</i>	$\text{أَسَاهَاو}$ <i>ásahau</i>
(2) $\text{أَسَاهَاكَ}$ <i>ásahāk</i>	$\text{أَسَاهَايُ$ <i>ásihiu</i>
(3) $\text{أَسَاهَا}$ <i>ásihe</i> or $\text{أَسَاهَا}$ <i>ásihā</i>	$\text{أَسَاهَايُنْ}$ <i>ásahan</i>

Perf., I might have been.

Sg.	{ m. }	(1)	$\text{أَسَاهَا} \text{ أَرْمَتَ}$ <i>armut ásaḥā</i>	} and so on.
			$\text{أَسَاهَا} \text{ أَرْمَتَا}$ <i>armata ásaḥā</i>	
Pl.	{ m. }	(1)	$\text{أَسَاهَاو} \text{ أَرْمَتَا}$ <i>armata ásaḥau</i>	
			$\text{أَسَاهَاو} \text{ أَرْمَتَا}$ <i>armata ásaḥau</i>	
	{ f. }	(1)	$\text{أَسَاهَا} \text{ أَرْمَتَا}$ <i>armata ásaḥā</i>	
			$\text{أَسَاهَا} \text{ أَرْمَتَا}$ <i>armata ásaḥā</i>	
	{ f. }	(1)	$\text{أَسَاهَاو} \text{ أَرْمَتَا}$ <i>armata ásaḥau</i>	
			$\text{أَسَاهَاو} \text{ أَرْمَتَا}$ <i>armata ásaḥau</i>	
	{ f. }	(1)	$\text{أَسَاهَاو} \text{ أَرْمَتَا}$ <i>armata ásaḥau</i>	
			$\text{أَسَاهَاو} \text{ أَرْمَتَا}$ <i>armata ásaḥau</i>	

65. Precative,  $\text{أَسِرْ$  *ásiri* or  $\text{أَسِرْ$  *ásihi*.Participle Absolute,  $\text{أَسِ$  *ásit*.(3)  $\text{يُنْ}$  *yun*, to come.

## 66. Imperative.

Immediate, come!

Continuing, continue to come.

(2)  $\text{يَا}$  *yi*, (pl.)  $\text{يَاو}$  *yiyin* $\text{يَاوَانْ}$  *yíwán á*, etc.(3)  $\text{يَاوَانْ}$  *yiyin*

Respectful forms:—

Sg.	Pl.
(2) $\text{يَاوَانْ}$ <i>yi-tā</i>	$\text{يَاوَانْ}$ <i>yiy-i-tau</i>
(3) $\text{يَاوَانْ}$ <i>yiy-i-tan</i>	$\text{يَاوَانْ}$ <i>yiy-i-tan</i>

## 67. Infinitive.

Masc. Nom.  $\text{يُنْ}$  *yun* or  $\text{يُنْ}$  *yina*Dat.  $\text{يُنْ}$  *yina*Abl.  $\text{يُنْ}$  *yina*Gen.  $\text{يُنْ}$  *yina*Fem. Nom.  $\text{يُنْ}$  *yini*Dat. Abl.  $\text{يُنْ}$  *yini*

<sup>27</sup> In the Conditional, the conjunction  $\text{أَيْ}$  *ay*, if, must [usually] precede [or follow]. The meaning is then of a past conditional, if he had been (*si esset*, *si fuisset*). On the other hand,  $\text{أَيْ}$  *ay*  $\text{أَسِ}$  *ásit* (present), if it is, if it be (*si est*, *si sit*, *si fuerit*). The apodosis [often] takes  $\text{أَلْ}$  *al*.

## 68. Participles.

Present, *یوان yivān*, coming.

Perfect, sg. *آمت ā-mut*, fem. *آمتی ā-maṭi*, come; pl. *آمت ā-maṭi*, fem. *آمتی ā-maṭi*.

Future, sg. *یوون yivavun*, fem. *یوونی yivavāni*, about to come; pl. *یوون yivavun*, fem. *یوونی yivavāni*.

## 69. Noun of the Agent, one who comes.

Sg. *یونول yinavōl*, fem. *یونوآج yinavōj* [obsolete] or *یونوآجن yinavōjan*.

Pl. *یونوال yinavōli*, fem. *یونوآجه yinavōji* [obsolete] or *یونوآجی yinavōjani*.

## 70. Indicative.

Pres. Def. *یوان چھس yivān chhus*, I am coming.

Pre-Indef. = Future.

Imperfect, *یوان آوئس yivān ōaus*, I was coming.

Perf. *آمت چھس āmut chhus*, I have come.

Pluperf. I. *آمت آوئس āmut ōaus*, I had come.

## 71. Pluperfect II.

	Sg.	Pl.
(1)	{ m. <i>آبوس āyō-s</i> (آباس āyō-s) f. <i>آبیس āyōya-s</i> <sup>28</sup>	<i>آبی āyāi</i> <i>آبیہ āyeyi</i>
(2)	{ m. <i>آبوک āyō-k</i> (اباک āyō-k) f. <i>آبیہ āyōye-k</i>	<i>آبیوہ āyē-va</i> or <i>آبیو āyē</i> <i>آبیوہ āyōyi-va</i>
(3)	{ m. <i>آبود āyōv</i> (آبار āyōv) f. <i>آبیہ āyeyi</i>	<i>آبی āyāi</i> <i>آبیہ āyeyi</i>

## 72. Aorist, I came.

	Sg.	Pl.
(1)	{ m. <i>آس ā-s</i> f. <i>آہس āya-s</i>	<i>آی āy</i> <i>آہی āyi</i>
(2)	{ m. <i>آک ā-k</i> f. <i>آہک āya-k</i>	<i>آوہ āv</i> <i>آہوہ āyi-va</i>
(3)	{ m. <i>آو āv</i> f. <i>آہی āyi</i>	<i>آی āy</i> <i>آہی āyi</i>

<sup>28</sup> [Wade's fem. is *āyōya-s*, etc. Both *s* and *i* are correct. I have corrected the author's transliteration of this tense throughout.]

<sup>29</sup> Mp. *آہی*



## 73. Future.

Immediate, I shall come.

Continuative, I shall be coming.

Sg.	Pl.	
(1) <sup>أ</sup> ي <sup>ق</sup> <i>yinq</i>	<sup>ي</sup> ي <sup>ق</sup> <i>yimau</i>	<sup>أ</sup> ي <sup>ق</sup> <i>yivān āsq</i> , and so on.
(2) <sup>أ</sup> ي <sup>ك</sup> <i>yik</i>	<sup>ي</sup> ي <sup>ق</sup> <i>yiyiū</i>	
(3) <sup>أ</sup> ي <sup>ي</sup> <i>yiyi</i>	<sup>ي</sup> ي <sup>ق</sup> <i>yia</i>	

## 74. Future Perfect, I shall have come.

1 Sg. <sup>أ</sup>م<sup>ت</sup> *āmut āsq*, fem. <sup>أ</sup>م<sup>ت</sup> *āmats āsq*.1 Pl. <sup>أ</sup>م<sup>ت</sup> *āmāt āsau*, fem. <sup>أ</sup>م<sup>ت</sup> *āmats āsau*.

## 75. Dubitative.

Same as Future Perfect.

## 76. Optative and Conditional Past.

Present, did I come.

Sg.	Pl.
(1) <sup>أ</sup> ي <sup>ق</sup> <i>yimahq</i>	<sup>ي</sup> ي <sup>ق</sup> <i>yimahau</i>
(2) <sup>أ</sup> ي <sup>ك</sup> <i>yihak</i>	<sup>ي</sup> ي <sup>ق</sup> <i>yiyihū</i>
(3) <sup>أ</sup> ي <sup>ي</sup> <i>yiyihc</i> or <sup>أ</sup> ي <sup>ي</sup> <i>yiyihq</i>	<sup>ي</sup> ي <sup>ق</sup> <i>yihan</i>

Perfect, had I come.

<sup>أ</sup>م<sup>ت</sup> *āmut āsaq*, and so on.Precative, <sup>أ</sup>ي<sup>ي</sup> *yisihs* or <sup>أ</sup>ي<sup>ي</sup> *yisihq*.Participle Absolute, <sup>ي</sup>ي<sup>ت</sup> *yit*.(4) <sup>أ</sup>ي<sup>ق</sup> *gatahun*, to go.

77. This verb also is frequently used as a kind of Auxiliary. We shall here give only the forms which differ from the conjugation of <sup>أ</sup>س<sup>ن</sup> *āsun*.

[This verb is used to mean "to become"; e. g., <sup>ي</sup>س<sup>و</sup> <sup>ك</sup>و<sup>ي</sup>د <sup>ر</sup>ج<sup>ه</sup>ت <sup>ل</sup>ا<sup>خ</sup>ر<sup>ش</sup> *Yisā gau yi wuchhāt nākhāsh*, Jesus seeing this became displeased.]

## 78. Participle.

Perf. sg. <sup>أ</sup>م<sup>ت</sup> *gō-mut*, fem. <sup>أ</sup>م<sup>ت</sup> *gō-mats*; pl. <sup>أ</sup>م<sup>ت</sup> *gōmāt*, fem. <sup>أ</sup>م<sup>ت</sup> *gō-mats*.

	Sg.	79. Aorist.	Pl.
(1)	{ m. گوس <i>gō-s</i> (گاس <i>gōs</i> ) <sup>30</sup> f. گیس <i>gaya-s</i>		گی <i>gayi</i> گیس <i>gayi</i>
(2)	{ m. گوت <i>gō-k</i> (گاک <i>gōk</i> ) f. گیک <i>gaya-k</i>		گوت <i>ga-vq</i> <sup>31</sup> or <i>gau</i> گیوت <i>gayi-vq</i> or <i>gayav</i>
(3)	{ m. گو <i>gau</i> f. گید (Mp. گمی) <i>gayi</i> <sup>31</sup>		گی <i>gayi</i> گید <i>gayi</i>
80. Pluperfect. <sup>32</sup>			
(1)	{ m. گئوس <i>gayōs</i> (گئاس <i>gayōs</i> ) f. گئیس <i>gayeyas</i>		گئی <i>gayēi</i> گئیس <i>gayēyi</i> <sup>33</sup>
(2)	{ m. گئوت <i>gayōk</i> (گئاک <i>gayōk</i> ) f. گئیک <i>gayeyek</i>		گئوت <i>gayēca</i> or <i>gayēo</i> گئیس <i>gayeyieq</i> <sup>33</sup>
(3)	{ m. گئو <i>gayōv</i> (گئو <i>gayōv</i> ) f. گئید <i>gayeyē</i> <sup>34</sup>		گئی <i>gayēi</i> گئید <i>gayēyi</i> <sup>33</sup>

(To be continued.)

## NOTES ON THE SPIRIT BASIS OF BELIEF AND CUSTOM.

BY J. M. CAMPBELL, C.L.E., I.C.S.

(Continued from Vol. IXIV, page 356.)

**Noise and Music.** — Noise, — the beating of drums, the rattling of gourds, the clashing of metal plates, — restores to consciousness or life one who is in a swoon. Swoons are due to the oppressive attacks of evil spirits. Therefore evil spirits are afraid of noise and music. Again, two of the leading experiences of the early life are that noise scares wild beasts and thievish birds, and therefore spirits; for, to the early man, his risks from wild beasts and his losses from birds are mainly magical, — the doings of evil spirits sent into the animals by some hostile witch or sorcerer. As with other scarers the dualism that makes the scarer also the home appears in noise. It appears still more clearly in the disciplined or regulated noise which is known as music. Noise scares, but noise, or at least music, also inspires. All great spirit-times, whether the birth, sickness, marriage or death of the individual; the beginnings and endings of enterprise and endeavour, as foundation-layings and house-warmings; the changes of the seasons which are mainly the birth, maturity, and death of the sun and moon; the sudden and notable sickness of the sun and moon in eclipses; the battle-field; the guarding of the guardian, whether in health-drinking, triumphs, or temple ritual: all are times of noise. And the ground-object of all these various noises of humanity is the scaring of evil influences. In many cases the foundation is hid by a refined overlayer: the temple god-guarding outcry becomes the hymn of praise or the call to prayer. Again the dual experience that noise inspires as well as scares gains in importance with the advance of man. At festive times the bagpipe sets the Scottish Highlander, the Dhōḍi's drum sets the West Indian Bharwar, dancing. It is neither inducement nor persuasion. It is the ancestral spirits gathering to the well-known

<sup>30</sup> The forms in parenthesis are those of Na. (*gōs*, however, means "we went to him").<sup>31</sup> These are the only forms which are vocalized in Mp. [*Gayōs* also means "we had been to him," and *gayēk* "we had been to them."] <sup>32</sup> No form vocalized in Mp. <sup>33</sup> Mp. گئیس , گئیس , گئیس



sound, who enter their tribesmen, inspire them, and force them to dance. So still more in the battle-field: the trumpets, the drum, the pipes and the shout are not only to scatter pale panic and fear but to gather and draw into the fighters the spirits of their battle-loving forefathers. Still more than the listener, the singer and the player are inspired. The Beluch Bézungas spend the night singing, in their choruses working themselves into a frenzy.<sup>57</sup> Inspired by the music, the Turk singer and harper of the South Caspian throws himself into extreme attitudes, shaking his head and rolling on his seat.<sup>58</sup> Of the people of Western India the Sids of East African origin carry further than others the belief in the inspiration of music. If music inspires, the spirit must come out of the instrument whose sounds inspire. Therefore **musical instruments are spirit-homes**. With the Malangas or Sidi beggars the rattle is the home of mother Misra, the musical bow or Malanga of Rāwa Ghôr, the kettle-drum of Dastagir, and the cymbal of Sulaimān. As a guardian home the harp or other musical instrument has to be adorned and evil influences scared or housed by the wild talismanic tags of the negroe, by the stately Sphinx-head of Egypt, by the lion or human face of Greece, Rome, and Middle-Age Europe.

One of the few signs of Hindu temple worship that force themselves on the notice of strangers and passers is the evening rite called *ārti*, the waving of burning camphor and other lights, the ringing of bells, the beating of gongs and brass plates, and in the larger temples the crash of kettle-drums. The object of this strange furious jostling of noises is to keep far from the god the dreaded fire-fiends called Yôginis, who haunt the twilight, intent on evil. How the early outcry of priests and worshippers, whose object is to protect the god, passes into the later hymn of praise, shout of thanks, or church-bell or muezzin call to prayer, is shown by the following order issued in connection with the new Ilāhī religion started by the emperor Akbar in A. D. 1572:—  
“Let the governor see to the beating of a kettle-drum at sunrise and at mid-night which is the birth of sunrise, and during the progress of the great majestic light from station to station let him order small and great guns to be fired, that all men may be called to offer thanks to God.”<sup>59</sup>

From the tangled maze of instances that noise scares spirits the following somewhat unclassified and haphazard examples have been chosen. All over Western India, during the Hôli or Spring festival, outcries, drum beatings and shouts broken by striking the mouth with the right palm are believed to scare the evil spirit called Dhūṇḍhā Rākshasī.<sup>60</sup> At the Ratnāgiri Marāṭhā wedding, when the lucky moment comes, the priest shouts “Take care,” the guests clap hands, and when the people outside hear the clapping they fire guns. The reason why they fire guns is to keep off Kāl, that is, Time. If they did not frighten Kāl, he would seize the bride and bride-groom or their fathers and mothers. Whom Kāl seizes falls senseless or in a fit.<sup>61</sup> In Bombay, in a Prabhu family, on the fifth night after a birth, servants are made to sing and beat drums all night to keep off the spirit Satthi or Mother Sixth.<sup>62</sup> The first thing a Prabhu looks at when he rises in the morning is a drum.<sup>63</sup> In Ratnāgiri, a man, whose funeral had been performed on a false rumour of his death and who came back, had to pass through a drum before he was allowed to come into his village. The Pārsīs say that a cock crows to scare evil spirits. As they also say that a crowing cock is a drum, it follows that, in their opinion, a drum scares spirits.<sup>64</sup> At a Pārsī wedding, when the bride and bridegroom throw rice on each other, the guests clap their hands.<sup>65</sup> At the lucky moment, in a Chitpāvan thread-girding, the musicians raise a blast of music.<sup>66</sup> In Poona, music is played two hours morning and evening for four days when a Chitpāvan girl comes of age.<sup>67</sup> The musicians in the Chitpāvan weddings claim the *ūṇānī*, or guardian fee.<sup>68</sup> Among

<sup>57</sup> Pottinger's *Beluchistan*, p. 29.

<sup>58</sup> *Dabistan*, Vol. III. p. 132.

<sup>59</sup> Information from the poon Bādhji. Owing to excitement and anxiety, nervous seizures are common at Hindu weddings. This experience keeps fresh the belief that weddings are among the chief spirit-times. With Hindus as with Europeans Time and Death are one.

<sup>60</sup> K. Raghunath's *Pāṭhna Prabhu*.

<sup>61</sup> *Dabistan*, Vol. I. p. 324.

<sup>62</sup> *Bombay Gazetteer*, Vol. XVIII. p. 117.

<sup>63</sup> Fraser's *Khorāsān*, p. 664.

<sup>64</sup> *Vividha Dnyāna Vidār Magazine*, Vol. X. p. 1875.

<sup>65</sup> K. Raghunath's *Pāṭhna Prabhu*.

<sup>66</sup> Mr. Donabhai Framji's *The Pārsīs*, Vol. I. p. 179.

<sup>67</sup> *Op. cit.* Vol. XVIII. p. 140.      <sup>68</sup> *Op. cit.* Vol. XVIII. p. 133.



all classes of Hindus, at their weddings, women sing marriage songs. Beni-Isa'îl women sing Hebrew songs when a boy is being circumcised.<sup>68</sup> Dekhan Chûrabhâra, when the wedding screen is taken aside, clap their hands.<sup>69</sup> Dekhan Râmôsis, when a boy is born, beat a metal plate.<sup>71</sup> At a Konkani Koll wedding in Poona, at the lucky moment, the guests clap their hands.<sup>72</sup> At a Dekhan Uchliâ's marriage, when the bride and bridegroom are being rubbed with turmeric, a Holar beats a drum and women sing songs.<sup>73</sup> Among the Nâmdêv Shimpis of Ahmadnagar, during the wedding, when the bridegroom goes out in the morning, he is accompanied by music and friends.<sup>74</sup> The Ahmadnagar Mhâra, when a child is born, sprinkle it with water, and with a nail beat a metal plate close to its ear.<sup>75</sup> In Kalâdgî, when a Kurabira, or shepherd, is possessed, he is taken before the house-image of the guardian Birâppa. A noise of drums, gongs, flutes, cymbals, and bells is raised, and lemons and cocoanuts are waved round the patient's head.<sup>76</sup> The Bijâpur Raddis clap their hands when the mourner kindles the pyre.<sup>77</sup> The Liûgâyat funeral is headed by a band of musicians.<sup>78</sup> A worshipper going into a Hindu temple should ring a bell; if no bell is available he should beat an iron ring; if no iron ring is at hand he should rattle the iron door-chain.<sup>79</sup> In North India, after a snake-bite, evil spirits are kept away by drumming on a brass plate.<sup>80</sup> At a Gujarât funeral, the Brâhman who conducts the rites, stamps thrice on the ground, that the noise may drive away spirits.<sup>81</sup> On the sixth day after a birth, among South Indian Musalmâns, the day is spent in listening to music.<sup>82</sup> **The rattle of chains has strong scaring power.** Ringed and disked chains are dragged through a pierced wooden bar as the noise is believed to distract the Evil Eye.<sup>83</sup> At all child-rites Indian Musalmân women beat the *dhâl* drum and clash cymbals.<sup>84</sup> Indian Musalmâns believe that no spirit can stay within five miles of the place where the flat kettle drums, called *tashas*, are beaten.<sup>85</sup> In Western India, the Titêrî Kumbis of Bassein and Pâlgad fire guns during an eclipse.<sup>86</sup> If a Hindu has to go out in the dark he sings and bawls to keep his spirits up, that is, to keep off evil spirits.<sup>87</sup> One of the earliest forms of music was beating sticks together. The rhythmic clashing of sticks is the accompaniment to one of the stick dances, so great a favourite among the Bhîla, the pastoral tribes, and the Kṛishṇa-worshipping castes of Gujarât and Rajpûtanâ. In the Central Provinces, in 1832, epidemics were cured by driving a scape-buffaloe into the wilderness with an appalling firing of guns and beating of metal pots.<sup>88</sup> Among the Gollas, a wandering tribe of Belgaum, the Liûgâyat priest purifies mourners by ringing a bell and blowing a conch in the house of mourning.<sup>89</sup> Among the Kômtis of Sholâpur, when a child is born, a metal plate is beaten near it, and the child is sprinkled with water.<sup>90</sup> In 1808, the Musalmâns in the Marâṭhâ camp fired cannon at the new moon, sounded trumpets, and saluted each other.<sup>91</sup> When a Khond patriarch dies, gongs and drums are beaten.<sup>92</sup> A gun is fired when a boy is born in a Coorg family, and guns are fired when a Coorg dies.<sup>93</sup> In South India, trumpets and shells are sounded at low-caste funerals.<sup>94</sup> In South India, when a boy is being girt with the holy thread, women sing, musicians play, bells ring, and brass-plates are beaten.<sup>95</sup> Perhaps one of the earliest forms of music is the Hindu patting his right cheek with his fingers and beating his sides with his arms in worshipping Siva.<sup>96</sup> According to Hindu religious books, music of

<sup>68</sup> *Op. cit.* Vol. XVIII. p. 329.<sup>69</sup> *Op. cit.* Vol. XVIII. p. 329.<sup>71</sup> *Op. cit.* Vol. XVIII. p. 415.<sup>72</sup> *Op. cit.* Vol. XVIII. p. 392.<sup>73</sup> *Op. cit.* Vol. XVIII. p. 472.<sup>74</sup> *Op. cit.* Vol. XVII. p. 123.<sup>75</sup> *Op. cit.* Vol. XVII. p. 175.<sup>76</sup> *Op. cit.* Vol. XXIII. p. 123.<sup>77</sup> *Op. cit.* Vol. XXIII. p. 155.<sup>78</sup> *Op. cit.* Vol. XXIII. p. 237.<sup>79</sup> Information from Mr. Himatlâl.<sup>80</sup> *Folk-Lore Record*, Vol. IV. p. 36.<sup>81</sup> Information from Mr. Manibhai.<sup>82</sup> Herklot's *Quammi Idm.* p. 35.<sup>83</sup> Information from Mr. Fazl Lutfallah.<sup>84</sup> Herklot's *Quammi Idm.* p. 34.<sup>85</sup> Information from Mr. Fazl Lutfallah.<sup>86</sup> Information from Mr. P. B. Joshi.<sup>87</sup> Compare Lenormant's *Chaldean Magic*, p. 39.<sup>88</sup> Sleeman's *Rambls and Recollections*, Vol. I. pp. 214, 215.<sup>89</sup> *Bombay Gazetteer*, Vol. XXI. p. 167.<sup>90</sup> *Op. cit.* Vol. XX. p. 55.<sup>91</sup> *Letters from a Marâṭhâ Camp*, p. 48.<sup>92</sup> Macpherson's *Khonds*, p. 53.<sup>93</sup> Bloor's *Mysore*, Vol. III. pp. 239, 240.<sup>94</sup> Dubois, Vol. II. p. 223.<sup>95</sup> *Op. cit.* Vol. I. p. 225.<sup>96</sup> Ward's *View of the Hindus*, Vol. II. p. 33.



all kinds should be used at a Brāhmaṇ's funeral.<sup>27</sup> The feeling is widespread in India that the decline of the power of spirits during the present century has been due to the sound of the British drum. The Thag Dōrghā said to Capt. (Sir W.) Sleeman (A. D. 1832): "So great is the Company's fortune that, before the sound of their drums, sorcerers, witches, demons, even Thagaflee."<sup>28</sup> So in Gujarāt, the decline of the number and power of evil spirits is believed to be due to the sound of the British drum. Its pig-skin end scares Musalmān spirits; its cow-skin end scares Hindu spirits.<sup>29</sup> The Ceylon fiend-priests generally belong to the drummer class.<sup>30</sup> According to a Persian belief the evil spirit is kept at a distance by the outcry of a three-year old cock, an ass, and a righteous man.<sup>1</sup> At Karirun, near Maskāt, in 1821, guns were fired and a great noise was made to drive off cholera.<sup>2</sup> At Baghdād, on an eclipse of the moon, the people get on their house-tops and clatter pots, pans and other kitchen dishes, howl and let off firearms to frighten the Jinn who has seized the moon.<sup>3</sup> In Central Asia, at the time of the great Changēz Khān, the Mongols made an outcry to scare the evil spirits who cause eclipses.<sup>4</sup> The practice still prevails.<sup>5</sup>

The Lāmās of Tibet use dead men's thigh-bones as trumpets to call to prayer, and their skulls as drinking cups. The young Lāmās go about dancing to the sound of bells and other noisy music, and at the beginning of every month they make a procession with black flags and figures of clay attended with drums and music, which they believe chases the devil.<sup>6</sup> Lāmā physicians cure certain cases of spirit possession by sounding music, of which evil spirits are afraid.<sup>7</sup> Drums are beaten to drive away the evil spirits which annoy the Buddhist hermits.<sup>8</sup> Among Tibetan Buddhists cymbals are one of the eight essential offerings or sacrifices.<sup>9</sup> The noise of drums, cymbals, trumpets and horns at Lāmā ceremonies is notable.<sup>10</sup> The received opinion is that this noise is to attract the attention of the demon guardian, not to scare him. This belief is due to the changing of the demon king into a guardian whose influence is friendly, not hostile. To drive away the death demon, Lāmās loudly beat a large drum, clash cymbals, and blow a pair of thigh-bone trumpets. The laymen shout, cut the air with their weapons, and cry "Begone."<sup>11</sup> In a Tibet funeral a Lāmā goes in front of the body, blowing a thigh-bone trumpet and rattling a hand-drum. He holds the end of a white scarf which is fastened to the corpse.<sup>12</sup> The voice of the sea-conch summons the Tibetan to prayer.<sup>13</sup> The Burmese carts have groaning wheels which can be heard miles off. The louder the noise the more the cart is prized. Every bullock has a bell to keep off tigers.<sup>14</sup> At a Burman funeral musicians attend to play dirges, and monks come to keep evil spirits away.<sup>15</sup> The Karens of Burma sell their children to buy hollow metal drums which drive off evil.<sup>16</sup> The Burmese executioner dances round a victim, makes feints with his sword, and bursts into wild laughter or yells.<sup>17</sup> A Red Karen chief in the East Burmah hill lands cured his daughter of bowel disease by firing a gun over her twice at midnight.<sup>18</sup> The Manipūris of North-West Burmah sing at their festivals, in carrying loads, and in other hand-work. It is a compliment to a person to raise a song in his honour.<sup>19</sup> In 1542, the Siamese had a yearly festival in which the king in his barge with many boats churned the waters with great noise and shouting.<sup>20</sup> The accession of the king of Siam is accompanied with a tremendous noise of gongs, drums and conch-shells.<sup>21</sup> The

<sup>27</sup> Colebrooke's *Miscellaneous Essays*, Vol. I. p. 156.

<sup>28</sup> Sleeman's *Ramiasana*, p. 158; *History and Practice of the Thags*, p. 104.

<sup>29</sup> The late Mr. Vaikuntam's MS. Notes.

<sup>1</sup> West's *Pahlvi Texts*, 1830, p. 113.

<sup>2</sup> *Notes and Queries*, Fifth Series, Vol. VIII, p. 414.

<sup>3</sup> *Reville Les Religions des Peuples Non Civilisés*, Vol. II, p. 191.

<sup>4</sup> *Faria in Kerr's Voyages*, Vol. VII, p. 15; Schlagintweit's *Buddhism in Tibet*, p. 229.

<sup>5</sup> Schlagintweit's *Buddhism in Tibet*, pp. 267, 268.

<sup>6</sup> Waddell's *Buddhism in Tibet*, p. 425.

<sup>7</sup> *Op. cit.* p. 104. <sup>8</sup> *Huc and Gabet*, Vol. I. p. 83.

<sup>9</sup> *Op. cit.* Vol. II, p. 347.

<sup>10</sup> *Op. cit.* Vol. II, p. 140.

<sup>11</sup> *Op. cit.* Vol. XXVII, p. 51.

<sup>12</sup> *Journal*, Ceylon Asiatic Society, 1865, p. 12.

<sup>13</sup> *Fraser's Eherisda*, p. 63.

<sup>14</sup> Howorth's *Changiz Khān*, p. 143.

<sup>15</sup> *Op. cit.* p. 163.

<sup>16</sup> *Op. cit.* pp. 431, 432.

<sup>17</sup> *Op. cit.* p. 495.

<sup>18</sup> Shway Yoe's *The Burman*, Vol. I. p. 98.

<sup>19</sup> Fytche's *Burmah*, Vol. I. p. 339.

<sup>20</sup> *Government of India Selections*, Vol. XXIV, p. 39.

<sup>21</sup> *Jones' Crons*, p. 437.

<sup>22</sup> Bassett's *Sea Legends*, p. 422.



Cambodians beat drums and shout to drive off the demon who causes eclipses. So do the Sumatrans and the Chinese.<sup>32</sup> Both by day and night the Steins of Cambodia make insupportable noises to relieve the sick from evil influences.<sup>33</sup> When the king of Cambodia has his hair cut the Brahmins keep up a noisy music to scare evil influences.<sup>34</sup> At the yearly purifying festival in Cambodia, and also in Siam and in Tonquin, all the artillery and muskets are discharged that by their most terrible noise the devils may be driven away.<sup>35</sup> When any one has an audience of the Chinese emperor, when the person presented salutes, music plays. The evening before the empress is to be crowned musical instruments are hung in the doors through which she has to pass. Bands play as she drives to the throne-room and as she mounts the throne.<sup>36</sup> The Chinese put a drum in the thunder god's temple. They used to leave a drum on a hill-top with a little boy as sacrifice. The Japanese give thunder gods five drums. The Chinese and Japanese beat drums and gongs to scatter water-spirits.<sup>37</sup> At an eclipse, to prevent the moon or sun being eaten by a dog the Chinese beat gongs and drums.<sup>38</sup> In the leading boat at the dragon-boat procession in China, a man keeps blowing a conch-shell.<sup>39</sup> In China, the night inspector beats an official brass drum.<sup>40</sup> Before the Corean or North-East Chinaman goes to bed he offers prayers and music.<sup>41</sup> Round the bed of the dying Corean no sound is allowed, apparently in case noise should frighten away the dying man's spirit. When the patient is dead wailing is allowed, but it must not be loud, for the dying man's spirit might be coming back and be scared.<sup>42</sup> The people of Fooyn (A. D. 300), when travelling, always sang.<sup>43</sup> The gods of the Canton river are worshipped with an accompaniment of hundreds of fire crackers.<sup>44</sup> When (about A. D. 1880), the new Chinese burying ground was opened in Bombay, it was cleared of evil spirits by a liberal discharge of crackers. During the whole of dinner-time at a Chinese house in Canton ear-splitting music is played.<sup>45</sup> In Canton, at the close of the procession in honor of Paaktaoi, a number of fire-works are let off to scare evil spirits.<sup>46</sup> In China, in the worship of Confucius, old stringed instruments are played and old bells are rung.<sup>47</sup> In China, if an old man dies, neighbours come to the house and beat gongs, tom-toms, and drums. At three in the morning all the decorations of the house are pulled down and burnt with howling.<sup>48</sup> At a Chinese funeral two men walk with lanterns, two men with gongs and sixteen musicians with flags and red boards.<sup>49</sup> In China, when a house is haunted by evil spirits, the owner loses no time in procuring the services of an exorcist. When the exorcist comes, he orders his attendants to beat gongs, drums, and tom-toms. In the midst of the appalling din he shouts:—"Evil spirits from the east I send back to the east, evil spirits from the west I send back to the west, those from the north I send back to the north, and those from the south I send back to the south, and those from the centre of the world I send back thither. Let all evil spirits return to the points of the compass to which they belong. Let them all immediately vanish."<sup>50</sup> When the Chinaman is put in his coffin one of the body-cleaners beats the floor with a large hammer to terrify evil spirits.<sup>51</sup> The Chinese at an eclipse in April, 1688, made most hideous yellings and horrid noises to drive off the dragon.<sup>52</sup> The Chinese Lamás in their churches blow horns and shells.<sup>53</sup> The Chinese beat tom-toms and make noises to frighten the heavenly dogs from eating the sun and the moon on eclipse days.<sup>54</sup> A queer wild plaintive song sung by women is one of the few signs of mourning in Japan.<sup>55</sup>

<sup>32</sup> Balfour's *Hindus*, Vol. V. p. 53.

<sup>33</sup> *The Golden Bough*, Vol. I. p. 197.

<sup>34</sup> Kidd's *China*, pp. 239-241.

<sup>35</sup> Kidd's *China*, p. 301.

<sup>36</sup> *Hue and Gabet*, Vol. I. p. 18.

<sup>37</sup> *Op. cit.* p. 320.

<sup>38</sup> Mrs. Gray's *Fourteen Months in Canton*, p. 120.

<sup>39</sup> *Op. cit.* p. 41.

<sup>40</sup> Gray's *China*, Vol. I. p. 299.

<sup>41</sup> *Op. cit.* Vol. II. pp. 19, 20.

<sup>42</sup> Maurice's *Indian Antiquities*, Vol. II. p. 294.

<sup>43</sup> *Op. cit.* Vol. I. p. 263.

<sup>32</sup> Black's *Folk-Medicine*, p. 18.

<sup>33</sup> *Op. cit.* Vol. II. p. 178.

<sup>34</sup> Bassett's *Sea Legends*, p. 33.

<sup>35</sup> Mrs. Gray's *Fourteen Months in Canton*, p. 146.

<sup>36</sup> Ross's *Corea*, p. 358.

<sup>37</sup> *Op. cit.* p. 22.

<sup>38</sup> *Op. cit.* p. 174.

<sup>39</sup> *Op. cit.* p. 258.

<sup>40</sup> *Op. cit.* Vol. I. pp. 300-303.

<sup>41</sup> *Op. cit.* Vol. I. p. 296.

<sup>42</sup> Gray's *China*, Vol. I. p. 134.

<sup>43</sup> St. John's *Japan*, p. 220.



In the Nicobar islands, when ghosts grow troublesome, the priest brings a boat under the houses which are built on poles in the water, and with noise, helped by the people, drives the ghosts into the boat, and sends the boat, and its devil-cargo to sea.<sup>46</sup> The Nicobar physician drives out the disease-spirit by howling, yelling and whistling frantically.<sup>47</sup> It would be pleasant travelling in a Malay chief's boat, but for the ceaseless tom-tom accompaniment.<sup>48</sup> The wild tribes of Perak, in the Malay Peninsula, accompany their dances by striking together pieces of bamboo.<sup>49</sup> During an eclipse the people of Sumatra make a loud noise to prevent one luminary devouring the other.<sup>50</sup> Among the people of Neas Island, to the west of Sumatra, if a disease-spirit will not go, the women are sent out and all openings are shut except one in the roof. The men brandish their weapons, and with drums and gongs raise such a din that the spirit flies out through the hole in the roof.<sup>51</sup> On the eves of Galungan, of fast days, and of eclipses, the people of Bali to the south of Java make a terrible noise with their rice blocks and other instruments to drive away evil spirits.<sup>52</sup> In the island of Baro, when sickness comes, the people rush about, beating gongs and drums to frighten the demons.<sup>53</sup> The Papuans, or people of New Guinea, have feasting and music at funerals and weddings.<sup>54</sup> If a Papuan is killed, the villagers assemble and raise the most frightful howling to drive the ghost away, if he should attempt to return to his former home.<sup>55</sup> Almost any event, joyful or sorrowful, gives the Papuan an excuse for singing and dancing. The great feasts are the completing of a Korowar or divine nine-pin or the successive steps in the carving of one of the great images of the idol house of the Mon or ancestors. In the big feasts dancing and singing go on the whole night. A barn is built on the shore. The men sit apart from the women, decked with coloured leaves and scarlet hibiscus in their armlets, necklaces and hair. Wooden drums are beaten without stopping. The drumming and dancing, which is so violent as nearly to shake the house down, produce a terrific noise pleasing to a Papuan, as he knows it is most effective in guarding him against the evil influence of the Mannen or demons.<sup>56</sup> The Fijians clap their hands and shout 'Ho Ho' when they visit a chief or a god.<sup>57</sup> The people of the Leper Islands in Melanesia blow conches to drive away the mischief of a comet.<sup>58</sup> In Melanesia, when the moon is eclipsed, conches are blown and house roofs are beaten.<sup>59</sup> The bull-roarer or buro of Florida is used in the Banks Islands to drive away ghosts.<sup>60</sup> On the fifth day after a death the spirit is driven away by shouts and by the voices of the conch and of the bull-roarer.<sup>61</sup> In Tasmania, the medicine-man drives out the evil spirit from a sick man by springing a rattle.<sup>62</sup> The Australians, to frighten the storm-fiend, howl, stamp and curse.<sup>63</sup> The Australians thought it risky to whistle at night, as the demon Karingpe was attracted by the sound.<sup>64</sup> In Madagascar, while the neighbours move round clapping hands, a woman of rank dances, and a second woman beats an old spade with a hatchet close to the sick person's ear, to drive out the spirit of sickness.<sup>65</sup>

In East Africa, when any one is possessed, the drum is beaten and the devil is enticed by a medicine-man into a stool. The stool is then carried about from place to place till the devil is unable to find his way back.<sup>66</sup> The Waniks of East Africa have a wonderful drum which they worship.<sup>67</sup> Drums of hollow trees are common all over Africa.<sup>68</sup> The clapping of hands is a necessary part of the dances of West African negroes.<sup>69</sup>

<sup>46</sup> Spencer's *Principles of Sociology*, Vol. I. p. 235; Featherman's *Social History*, Vol. II. p. 249.

<sup>47</sup> Featherman's *Social History*, Vol. II. p. 249.

<sup>48</sup> *The Cruise of the Marchesa*, Vol. II. p. 233.

<sup>49</sup> Hardwick's *Traditions*, p. 44.

<sup>50</sup> *Essays regarding Indo-China*, Second Series, Vol. II. p. 198.

<sup>51</sup> Wallace's *Australasia*, p. 457.

<sup>52</sup> *The Cruise of the Marchesa*, Vol. II. p. 296.

<sup>53</sup> Codrington's *Melanesians*, p. 348.

<sup>54</sup> *Op. cit.* pp. 267, 271.

<sup>55</sup> *Op. cit.* Vol. II. p. 174.

<sup>56</sup> Thomson's *Central Africa*, Vol. I. p. 144.

<sup>57</sup> Burton's *Dahomey*, Vol. I. p. 41.

<sup>58</sup> *Straits Journal of the Royal Asiatic Society*, December 1870.

<sup>59</sup> Featherman's *Social History*, Vol. II. p. 360.

<sup>60</sup> *The Golden Bough*, Vol. II. p. 187.

<sup>61</sup> Pritchard's *Polynesian Remains*, p. 42.

<sup>62</sup> *Op. cit.* p. 348.

<sup>63</sup> *Op. cit.* p. 342.

<sup>64</sup> *Op. cit.* Vol. II. p. 171.

<sup>65</sup> Sibree in *Folk-Lore Record*, Vol. II. p. 46.

<sup>66</sup> *News' East Africa*, p. 113.

<sup>67</sup> Park's *Travels*, Vol. I. p. 278.



Some Africans salute by clapping hands.<sup>70</sup> In some parts of Africa subjects must clap hands before speaking to the chief.<sup>71</sup> When the Sultan of the Wajijls of East Africa appears among his subjects he claps his hands, to which all answer by clapping [their hands].<sup>72</sup> So, when the king of Dahomey on a ceremony drinks a health, the ministers bend to the ground and clap their hands.<sup>73</sup> According to Stanley,<sup>74</sup> Utesa, the emperor of Uganda (East Africa) went to battle with about fifty great war-drums and a hundred pipes. His men shook gourds, with pebbles and made charms against evil. Among them, before a battle, it is customary to carry charms to propitiate spirits unfriendly to the monarch. The charms are dead lizards, bits of wood, nails of dead people, claws of animals, and beaks of birds. During the battle the witches and wizards chant incantations and produce the charms in front of the foe, while the gourd and pebble bearers sound a hideous alarm. The men appear in full war-dress, ostrich plumes, leopard skins, and lances adorned with feathers and rings of white monkey-skin.<sup>75</sup> When a north African Shêkh is on the war-path he has near him a timbrel or drum carrier fantastically dressed in a straw hat and ostrich feathers. To lose the drum in battle is the greatest misfortune and disgrace.<sup>76</sup> The Balondas of South Africa clap their hands before and after food.<sup>77</sup> At Benguella, in West Africa, the sorcerer's attendants ring bells and clap hands.<sup>78</sup> In West Africa at coronations, Old Calabar people keep up a hideous and continual noise by tapping their mouths with the palms of their hands.<sup>79</sup> The Monbottos of Central Africa crack fingers when they meet one another.<sup>80</sup> The Hindu cracks his fingers in front of his open mouth when yawning, either to scare his soul from flying out or evil spirits from flying in. The Nubians believe that a new-moon day is a great spirit-day, and fire guns to drive off spirits.<sup>81</sup> In Abyssinian churches, a rattle is used to accompany the chants.<sup>82</sup> Arab and Egyptian women utter peculiar cries accompanied by a strange rattle of the tongue called *ragharib*.<sup>83</sup> An English traveller says of the Moors of Africa:—"When the sun's eclipse was at its height we saw the people running about as if mad and firing their rifles at the sun to frighten the monster who they supposed was wishing to devour the orb of day."<sup>84</sup> In the seventeenth century the Moors of Barbary thought water-spouts were dragons or evil spirits. To drive them away they fired cannon at them, shouted at them, beat the deck, and crossed swords.<sup>85</sup> The firing of cannon at water-spouts is mentioned both in Camoen's *Lysiad* (A. D. 1510) and in Falconer's *Shipwreck* (A. D. 1780). Bassot<sup>86</sup> says:—"Doubtless, at first cannon were fired, gongs beaten, and swords were clashed not to break the water-spout but to scare the fiend. When the moon is eclipsed, the Eskimos hide all their belongings. They think the moon leaves the sky and comes to spoil their houses, and so make a noise to drive her back to the sky."<sup>87</sup> In Nova Scotia, demons are charmed into quiet by the beating of a drum.<sup>88</sup> Beating a drum saves the Nova Scotian youth from the magician disguised as a beaver.<sup>89</sup> During eclipses of the moon, Greenlanders carry boxes and kettles to the roofs of their houses, and beat them as hard as they can.<sup>90</sup> In Canada, among the Mic-Mac Indians of the Bay of Chalewi, New Brunswick, who are Roman Catholics, on their great yearly festival the women all go to church. On either side of the road to the church artificial bushes are planted at intervals, and behind the first bush on either side a band of youths hide themselves with muskets loaded with powder. As the women come opposite the bush the lads fire into the air and rush to the next bush, so firing a volley when the women reach each bush till they get to the church door. The Indians say that they fire the

<sup>70</sup> Dr. Livingstone's *Travels in South Africa*, p. 274.

<sup>71</sup> *Op. cit.* Vol. II. p. 69.

<sup>72</sup> *Through the Dark Continent*, Vol. I. p. 326.

<sup>73</sup> Denham's *Africa*, Vol. I. p. 361.

<sup>74</sup> Cameron's *Across Africa*, Vol. II. p. 218.

<sup>75</sup> Schweinfurth's *Heart of Africa*, Vol. II. p. 461.

<sup>76</sup> *Notes and Queries*, Vol. IX. p. 4.

<sup>77</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1170.

<sup>78</sup> *Reville Les Religions des Peuples Non Civilisés*, Vol. I. p. 191.

<sup>79</sup> Conway's *Demonology and Devil-Lore*, Vol. I. p. 104.

<sup>80</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 707.

<sup>81</sup> Burton's *Central Africa*, Vol. II. p. 69.

<sup>82</sup> Burton's *Dahomey*, Vol. I. p. 245.

<sup>83</sup> Stanley's *Dark Continent*, Vol. I. p. 327.

<sup>84</sup> Dr. Livingstone's *Travels in South Africa*, p. 804.

<sup>85</sup> Jones' *Crown*, p. 448.

<sup>86</sup> *Op. cit.* Vol. II. p. 91.

<sup>87</sup> Lane's *Modern Egyptians*, pp. 163, 166.

<sup>88</sup> Bassot's *Sea Legends*, p. 30. <sup>89</sup> *Op. cit.* p. 34.

<sup>90</sup> *Op. cit.* Vol. I. p. 391.



guns to keep away evil spirits.<sup>51</sup> The Indians of Alaska beat drums close to the sick. After beating the biggest drum to pieces, if the patient is no better, they strangle him.<sup>52</sup> From one end of America to the other the clapper is the typical tool of sorcery.<sup>53</sup> The North American sorcerer, by the help of his clapper, and the South American, by the help of his rattle, work themselves into a fit.<sup>54</sup> The Abipones of Central South America, when a man is sick, raise a deafening din about him to scare the evil spirit that has entered into him.<sup>55</sup> The Central American Yucatans (1650), during an eclipse, pinch their dogs to make them howl, and beat their tables, benches and doors.<sup>56</sup> The Guiana Indians wake at 4 a. m., sing songs, drum and issue at day-light, greeting the morn.<sup>57</sup> The South American Patagonians treat sorcerers with respect, for, after death, they may come as terrible spirits. They believe that spirits cause disease and that they can be scared by noise.<sup>58</sup> The wild Brazil tribes believe that spirits go into certain objects, roots, stones, teeth and bones. Their chief spirit-home is the magic gourd closed by a holed board and having inside stones, dried fruit, and kernels. In dancing the owner shakes the gourd and makes its contents rattle. The owner blows tobacco smoke on his holy gourd, chats with it, calls it his child, and offers it to eat. At certain festivals its spirit-scaring power is renewed by enchantments.<sup>59</sup> The Indians of Brazil blow horns to frighten sea-monsters.<sup>60</sup> At sowing festivals, in Peru, a great noise of arms was made to prevent the disease attacking the plants.<sup>61</sup> The Mexicans began battle with a most horrid noise of warlike instruments, shouting and whistling, which struck terror in those not accustomed to hear it.<sup>62</sup> Fighting in ancient Mexico (A. D. 1300) consisted of singing, dancing, shrieking and whistling.<sup>63</sup> Before they were Christians the Mexicans used to scare evil spirits by springing a rattle. The use of the rattle is continued on Holy Thursday in Mexican churches.<sup>64</sup> On the Saturday of Holy Week (1842) the clang of bells is incessant, the air is full of the smoke of myriads of crackers, called Judases and Heretics, stretched on ropes across the street.<sup>65</sup> During an earthquake at Florida, in 1886, the Floridians held a camp meeting, and yelled and shrieked all night.<sup>66</sup> Kalmuks fire guns at the storm demons.<sup>67</sup> The Pueblos of America make a great howling and a tremendous uproar when death comes,<sup>68</sup> and the Creek Indians of Florida in North America keep up a death-howl for four days.<sup>69</sup> Once a year the Queensland tribes beat the air in a mock fight to scare the yearly army of souls, and the North American Indians lash the air with sticks and beat the walls of houses to force out the ghosts.<sup>70</sup> The Patagonians strike a drum at the beds of the sick to drive out diseases.<sup>71</sup> Other tribes of Americans make a noise at the grave to scare the evil one who waits for the soul.<sup>72</sup>

Among Egyptians Jews and Greeks, music had great spirit-scaring and religious virtue. The Egyptians disliked the trumpet because its sound was as the noise of an evil genius.<sup>73</sup> The sound of the Egyptian *sistrum* was supposed to frighten the evil spirit Typhon.<sup>74</sup> So, in Egyptian pictures of sacrifices, the queen stands behind the king shaking the *sistrum* and beating the drum to dispel evil influences.<sup>75</sup> Clapping of hands was common at Egyptian festivals.<sup>76</sup> The Egyptians sang at their work.<sup>77</sup> Egyptian servants kept up a doleful dirge so long as funeral rites were in hand.<sup>78</sup> The toil of dragging great weights was lightened by a call or chant led by a master.<sup>79</sup> Among the Jews, when the Lord left Saul and removed to

<sup>51</sup> Capt. Dixon's *Elephants*, 15-11-83.

<sup>52</sup> Black's *Folk-Medicine*, p. 19.

<sup>53</sup> *Reville Les Religions des Peuples Non Civilisés*, Vol. I. p. 323.

<sup>54</sup> *Op. cit.* Vol. II. p. 174.

<sup>55</sup> *Op. cit.* Vol. I. p. 395.

<sup>56</sup> *Descriptive Sociology*, Vol. II. p. 40.

<sup>57</sup> *Folk-Lore Record*, Vol. I. p. 130.

<sup>58</sup> *Reville Les Religions des Peuples Non Civilisés*, Vol. I. p. 935.

<sup>59</sup> *Op. cit.* Vol. I. p. 371.

<sup>60</sup> Burton's *Brazil*, Vol. II. p. 5.

<sup>61</sup> *Descriptive Sociology*, 2, "Ancient Peru."

<sup>62</sup> *Descriptive Sociology*, Vol. II. pp. 13-17.

<sup>63</sup> *Descriptive Sociology*, (2) Table "Ancient Mexicans."

<sup>64</sup> Mayer's *Mexico*, p. 152.

<sup>65</sup> *Op. cit.* p. 155.

<sup>66</sup> From MS. Note.

<sup>67</sup> Bassett's *Sea Legends*, p. 45.

<sup>68</sup> *First Report of the Bureau of Ethnology*, Washington, p. 102.

<sup>69</sup> *Op. cit.* Vol. II. p. 95.

<sup>70</sup> Tylor's *Primitive Culture*, Vol. I. p. 154.

<sup>71</sup> *Op. cit.* Vol. II. p. 129.

<sup>72</sup> Bancroft, Vol. III. p. 523.

<sup>73</sup> Wilkinson's *Egyptians*, Second Series, Vol. II. p. 263.

<sup>74</sup> *Op. cit.* Vol. II. p. 323; Plutarch in Iman's *Ancient Faiths*, Vol. II. p. 745.

<sup>75</sup> Maspero's *Egyptian Archaeology*, p. 95.

<sup>76</sup> *Op. cit.* Vol. II. p. 303.

<sup>77</sup> *Op. cit.* Vol. III. p. 326.

<sup>78</sup> *Op. cit.* Vol. II. p. 253.

<sup>79</sup> Wagner's *Manners*, p. 35.



David, evil spirits came upon Saul, causing suffocations that nearly choked him. The physicians ordered that some one skilled in the harp should be ready, and when the evil spirits came upon Saul the player should play and sing hymns.<sup>20</sup> It was the music, not less than the words of the *carmina* or song, that made it a charm with power to draw the guardian gods out of a city, to ruin armies, to raise the dead, to bind gods and men, to drag the moon out of heaven.<sup>21</sup> That by David's harping the evil spirit departed from Saul is an example of the religious importance of music among the Hebrews. Music by clearing evil influences enabled the youthful Saul to prophesy: it was through the same power that Elisha and others prophesied. The music at battles, at marriages, at funerals: the song of the wine-presser, of the women at the mill; the blare of the Jubilee trumpets, the din as of battle round the golden calf, the blowing of trumpets and piping of pipes when Solomon was anointed king, the bands of musicians at the banquets in the palace and in the temple, seem all to have their origin in the experience of the Jews that music scares evil influences.<sup>22</sup> Tophet, near Jerusalem, was said to take its name from *toph*, a drum, because drums used to be beaten there in honour of Moloch.<sup>23</sup> The Jews considered thunder to be the voice of the guardian Javeh.<sup>24</sup> In 1894, to keep off cholera, the Jews of a town of Poland put on helmets and cuirasses of paste-board and, taking wooden javelins, marched forth, clashing cymbals and shouting a dissonant dirge.<sup>25</sup>

Among the ancient Greeks music played a not less important healing and religious part than among the Jews. Pythagoras (B. C. 600) employed music to cure diseases, both of the body and of the mind.<sup>26</sup> Aesculapius said that music, songs and farces cured madness. Like David, Greek singers to the harp quieted the spirit-haunted.<sup>27</sup> Like the Australian bull-roarer and the rattle of Buddhist and Christian religious ceremonies, the Greeks had an instrument called *rombos* which was used in mysteries and magic.<sup>28</sup> The youth who brought the Tempic laurel to Delphi was always attended by a player on the flute.<sup>29</sup> At their feasts the Homeric Greeks sang healing, that is, spirit-scaring, songs or peans in praise of their gods.<sup>30</sup> Among the later Greeks, music at feasts prevented drunkenness.<sup>31</sup> The Corybantes cured madness by beating cymbals round their patient.<sup>32</sup> In Cybele's honour trumpets were blown for a whole day.<sup>33</sup> Among the early Greeks, when an animal was sacrificed, the women wailed or cried aloud. In later times flutes were played, as music and songs charmed the spirits of the air.<sup>34</sup> The spirit-scaring rites of Bacchus were full of noisy shontings and drummings.<sup>35</sup> Every Greek ship had its musician who played to the rowers to keep off thought of fatigue.<sup>36</sup> At eclipses of the moon the Greeks beat drums and kettles and sounded trumpets and haut-boys to drown the voices of the magicians and make all their charms of no effect. When the soul was leaving a dying Greek, brazen kettles were beaten, because the airy forms of evil phantasms, who might have carried the dead to torment, could not endure so harsh a sound.<sup>37</sup> At their funerals the Greeks sang and played Phrygian flutes, which frightened the ghosts and the faeries from the soul of the dead.<sup>38</sup> Among the Romans the Salii or dancing priests at the old March New-Year clashed their swords against their shields, apparently to drive out demons.<sup>39</sup> The Romans, like the Greeks, considered lightning an evil spirit, and hissed when they saw it.<sup>40</sup> The coarse and abusive fescennine songs of early Italy were sung at weddings and triumphs to avert the Evil Eye and the envy of the

<sup>20</sup> Josephus' *Antiquities of the Jews*, Vol. I, p. 378.

<sup>21</sup> Smith's *Dictionary of the Bible*, Vol. I, p. 551.

<sup>22</sup> Smith's *Dictionary of the Bible*, "Music"; Jones' *Crotons*, p. 387.

<sup>23</sup> Conway's *Demonology and Devil-Lore*, Vol. I, p. 61.

<sup>24</sup> Compare Smith's *Dictionary of the Bible*, Vol. III, p. 1194.

<sup>25</sup> Elworthy's *The Evil Eye*, p. 439.

<sup>26</sup> Wilkinson's *Egyptians*, Second Series, Vol. II, p. 213, note \*.

<sup>27</sup> Mitchell's *Highland Superstitions*, p. 39.

<sup>28</sup> Compare Smith's *Greek and Roman Antiquities*, Vol. II, p. 967.

<sup>29</sup> Plutarch quoted in Moore's *Poems*, Routledge's edition, p. 170, n. 1.

<sup>30</sup> Potter's *Antiquities*, Vol. II, p. 249.

<sup>31</sup> Plutarch in Wilkinson's *Egyptians*, Second Series, Vol. II, p. 399.

<sup>32</sup> Smith's *Greek and Roman Antiquities*, Vol. II, p. 259.

<sup>33</sup> Inman's *Ancient Faiths*, Vol. II, p. 380.

<sup>34</sup> Smith's *Greek and Roman Antiquities*, Vol. II, p. 584; Potter's *Antiquities*, Vol. I, p. 273.

<sup>35</sup> Brown's *Great Dionysiac Myth*, Vol. II, pp. 94, 95.

<sup>36</sup> Potter's *Antiquities*, Vol. II, pp. 149, 150.

<sup>37</sup> *Op. cit.* Vol. II, p. 179.

<sup>38</sup> *Op. cit.* Vol. II, pp. 205, 206.

<sup>39</sup> Compare *The Golden Bough*, Vol. II, p. 216, n. 1.

<sup>40</sup> Potter's *Antiquities*, Vol. II, p. 384. Potter quotes Aristophanes, B. C. 410, and Pliny, A. D. 70.



gods.<sup>41</sup> The ancient Romans thought the eclipsed moon was enchanted, and tried to help her by the dissonant ringing of basins.<sup>42</sup> According to Pliny the Romans played the flute at sacrifices that no other sound might be heard.<sup>43</sup> Ovid's spirit-haunted householder beats a brass vessel and asks the shade to leave his roof.<sup>44</sup> Varro says, bees can be collected, that is, the spirit of unrest that maddens the swarming bees can be driven out of them, by beating cymbals and working rattles.<sup>45</sup> The Romans had shouting and trumpet blowing called *conclamatio* in lamentation for the dead.<sup>46</sup> The early Christians in many practices continued the belief in noise as a scarer. Tertullian (A. D. 175) refers to the din at Christian festivals and to the uproar at Christian banquets.<sup>47</sup> In their funerals the early Christians marched chanting hymns.<sup>48</sup>

Though the scientific explanation of eclipses was known in Pliny's time (A. D. 70) and through the Middle Ages, the people clung to the venerable pity for the moon in trouble, and to help her and themselves they raised an outcry.<sup>49</sup> In England, during the eighth century, cries and sorceries were believed to help the moon at the time of an eclipse.<sup>50</sup> Noise remained a leading feature in country festivals. Posterli, the Swiss scape, who, dressed as a witch, a goat or an ass, took on himself the sins of the people, was driven out with a deafening din of horns, clarionets, bells and whips.<sup>51</sup> The uproar of Royal and other salutes, as the name salute like the name psalm shews, is healing or wholesome, that is, it guards the person honoured from the attacks of evil influences. In Rome, cannon are fired in honour of many festivals and many saints. Salutes are specially frequent on the accession of a new Pope.<sup>52</sup> The Calabrian minstrels in Rome salute the shrines of the Virgin Mother with their wild music to soothe her till the birth-time of her infant.<sup>53</sup> At noon, on the Saturday of Easter Week, in Rome, in 1817, when the rule of the power of darkness comes to an end, the guardian influence is re-introduced and the evil spirits are scared by the firing of cannon, the blowing of trumpets, and the ringing of bells which, since Thursday morning, have been tied up, lest the devil should get into them.<sup>54</sup> The modern Romans ring bells at a death and at an eclipse.<sup>55</sup> At an eclipse the Romans beat pots and pans.<sup>56</sup> In Europe, in 1620, music was considered a cure for sadness, and soothed people affected by the dancing madness.<sup>57</sup> When the Czar of Russia is anointed there is a salute of cannon, a braying of trumpets, and a beating of drums.<sup>58</sup> In Russia, like the Corsican vociferators, the Greek myrologists, and the Irish keepers, professional wailers are employed at funerals.<sup>59</sup> In Germany, on the first of May, Walpurgis night, spirits are driven out by the crack of a whip and the blast of a horn;<sup>60</sup> and in Switzerland and the Tyrol, by the barking of dogs, the ringing of bells, the clashing of pots and pans, and an universal outcry. In Mecklenberg, in Germany, in the fifteenth century, the Wends walked round the budding corn with loud cries.<sup>61</sup> Loud cries scare the eclipse fiend.<sup>62</sup> So in the German story, to scare the devil, the woman claps her hands and crows like a cock.<sup>63</sup> Clapping of hands is useful in enchantments.<sup>64</sup> In France, on Midsummer Eve, brazen vessels are beaten with sticks to make a noise.<sup>65</sup>

<sup>41</sup> Smith's *Greek and Roman Antiquities*, Vol. I. p. 839.

<sup>42</sup> Pliny's *Natural History*, Book II. Chap. 12.

<sup>43</sup> *Op. cit.* Book XVIII. Chap. 2, 11.

<sup>44</sup> Elworthy's *The Evil Eye*, p. 288. <sup>45</sup> *Op. cit.* p. 370.

<sup>46</sup> Smith's *Greek and Roman Antiquities*, Vol. I. p. 839. Compare: "The cry at a death, the Roman *conclamatio*, the wail of the Turk, Egyptian and Arab, the scream of the Jew, the howl of the North American Indian, the keening and wail of the Welsh, the Irish, and the Scottish Highlander, seem all to have the same object to scare the lurking spirits of corruption." Smith's *Dictionary of the Bible*, Vol. II. p. 438.

<sup>47</sup> Hildop's *Two Babylons*, p. 133.

<sup>48</sup> Smith's *Christian Antiquities*, Vol. I. p. 253.

<sup>49</sup> *Op. cit.* p. 1544.

<sup>50</sup> *Op. cit.* pp. 811, 1543.

<sup>51</sup> *The Golden Bough*, Vol. II. p. 199.

<sup>52</sup> Story's *Castle of St. Angelo*, p. 146.

<sup>53</sup> Hone's *Everyday Book*, Vol. I. p. 1595.

<sup>54</sup> Hildop's *Two Babylons*, p. 225.

<sup>55</sup> Hone's *Table Talk*, Vol. II. p. 27.

<sup>56</sup> Brand's *Popular Antiquities*, Vol. III. p. 152. In Rome, during the Tenebræ or Darkness Service, when even the altar lights are put out, the congregation rap loudly on their prayer books. Wagner's *Manners*, p. 207. That this rapping is to keep off evil influences is illustrated by the German rapping on the table when he has said something boastful and dreads retribution.

<sup>57</sup> Burton's *Anatomy of Melancholy*, p. 90.

<sup>58</sup> Jones' *Crowns*, p. 383.

<sup>59</sup> Halston's *Folk-Tales*, p. 31.

<sup>60</sup> *Enc. Brit.* Vol. IX. p. 63, "Demonology;" *The Golden Bough*, Vol. II. p. 182.

<sup>61</sup> Grimm's *Teutonic Mythology*, Vol. I. p. 65.

<sup>62</sup> *Op. cit.* Vol. I. p. 245.

<sup>63</sup> *Op. cit.* Vol. III. p. 226.

<sup>64</sup> Stallybrass in Grimm, Vol. III. p. 1026.

<sup>65</sup> Brand's *Popular Antiquities*, Vol. I. p. 316.



At the Druids' festivals, in England, the cries of victims were drowned in shouts and music.<sup>64</sup> In England, all work used to have a song accompaniment — cow-milking, cobbling, road-making, sowing, and reaping, each had its song. Day-labourers had their pipers.<sup>65</sup> The sailors' 'Heave-Ho' is almost the last of toil songs.

Two of the leading branches of music are represented by the regimental band and the church choir. That church singing started in the belief in the scaring power of noise into which the name of God enters, seems probable from the Bedfordshire custom of curing sick bees by singing a psalm in front of the hive. The bees being guardian spirits are specially apt to suffer from fiend attacks.<sup>66</sup> In Wales, till 1769, there was a custom of laying down the corpse at all cross-roads, called resting places, where prayers were offered and a little bell was rung in front of the corpse.<sup>67</sup> As late as 1633 the custom prevailed in England of tolling the "passing bell" or "soul bell" at the time of death.<sup>68</sup> Douce is inclined to think that the passing bell was originally intended to drive away the demon that might take possession of the soul of the deceased.<sup>69</sup> In 1705, in Sussex, on New Year's Eve, boys used to go to apple trees and encircling them shouted aloud that they might bear a good crop.<sup>70</sup> The custom of singing to the apple trees in early spring, that the orchards may bear good crops, is still kept up in Somerset. The singers come round to each orchard and sing a rhyme, part of which is that a cup of good cider can do no harm, a hint which always brings out a canfull.<sup>71</sup> In a wild Yorkshire wedding, the party gallop round the bride and bridegroom, firing guns and shouting and making every one pledge the new couple.<sup>72</sup> In Durham, the bridal party is escorted to church by men armed with guns, which they fire close to the bride and bridegroom. In Cleveland, guns are fired over the head of the newly married couple.<sup>73</sup> Formerly, in rural England, the people resented ill-assorted marriages by serenading the couple with the beating of old tinpots, pans and kettles, apparently to scare the ill-luck which must attend such marriages.<sup>74</sup> Gun firing at funerals remains in the three volleys fired over the grave in a British Military funeral. In North England, to find a sunk body, a loaf of bread with a candle stuck in it is set floating on the water near where the person was drowned. When the candle stops over the sunk body a gun is fired. On hearing the gun the demon who has seized the body lets go in a fright and the body comes to the surface.<sup>75</sup> Similarly, on the Thames it is believed (1878) that to fire a gun brings a drowned body to the surface.<sup>76</sup> In 1606, King James I. of England feasted on board the Danish ship Admiral. At each toast drums, trumpets and cannon were sounded.<sup>77</sup> The early Germans believed eclipses to be caused by wolves eating the sun or moon. To help the attacked sun or moon the people uttered loud cries.<sup>78</sup> The sorcerer who is dragging the moon out of the sky is stopped by the beating of brass vessels.<sup>79</sup> In Worcester-shire (1850), a donkey braying is a sign of rain. Here probably the later sign of rain represents an earlier cause of rain. The bray of the holy or guardian ass puts to flight the demon of drought, and so allows the kindly rain to fall.<sup>80</sup> In Oxford (1680), during the whole night, before the great spirit and witch festival of May Day, boys blew cow-horns and hollow canes.<sup>81</sup> In Yorkshire (1790), at Ripon, every night at nine, a man blows a large horn at the market cross and at the Mayor's door.<sup>82</sup> In Suffolk (1867), two old women thought their bed was haunted by a fairy. They seized the warming pan and made a loud din, satisfied that the noise would drive the Pharisee, that is, the fairy, away.<sup>83</sup>

In Brittany, people sing songs about the plague, a white-robed woman. When she hears

<sup>64</sup> Maurice's *Indian Antiquities*, Vol. VI. p. 128.

<sup>65</sup> *Temple Bar*, December 1883, p. 518.

<sup>66</sup> *Op. cit.* p. 285. <sup>70</sup> *Op. cit.* p. 320.

<sup>71</sup> Brand's *Popular Antiquities*, Vol. I. p. 9.

<sup>72</sup> Henderson's *Folk-Lore*, p. 37.

<sup>73</sup> Wagner's *Manners*, p. 107.

<sup>74</sup> *Notes and Queries*, 5th Series, Vol. X. p. 276.

<sup>75</sup> Grimm's *Teutonic Mythology*, Vol. I. p. 245.

<sup>76</sup> *Gentleman's Magazine Library*, "Popular Superstitions," p. 131.

<sup>77</sup> *Gentleman's Magazine Library*, "Popular Superstitions," p. 4.

<sup>68</sup> Dyer's *Folk-Lore*, p. 123.

<sup>69</sup> *Op. cit.* p. 203.

<sup>70</sup> Jefferies in the *English Magazine*, October 1887.

<sup>71</sup> *Op. cit.* p. 31.

<sup>72</sup> Conway's *Demonology and Devil-Lore*, Vol. I. p. 46.

<sup>73</sup> *Notes and Queries*, 5th Series, Vol. IV. p. 233.

<sup>74</sup> Tibullus' *Elegy* I. line 21.

<sup>75</sup> Aubrey's *Remains of Gentiliism*, p. 18.

<sup>76</sup> *Op. cit.* p. 123.



herself called by her name Mother Plague withdraws.<sup>86</sup> In Normandy and in the Tyrol, cannon are fired to put a stop to excessive rain.<sup>87</sup> The sense of this gun firing is shewn by a similar practice in Carinthia, where the people shoot at a storm to scare the evil spirits, who hold counsel in storms.<sup>88</sup> Disturbing demons by uproar is universal. Exorcists yell, roll drums, clash cymbals and ring bells, all with the object of dislodging spirits.<sup>89</sup> In Foula, to the south-west of Shetland, if a cow is sick, wounded by the trows or spirits, the wound is daubed with tar and gunpowder is lighted and blown off near the cow's horns.<sup>90</sup> In England, on May Day morning (1600), horns used to be blown.<sup>91</sup> In Scotland, church bells were believed to drive away the faeries. So in Sweden, the troll would have lived at Botna Hill were it not for the sound of the plaguey bell: also in Zealand, the troll had to leave because of the eternal ringing and dinging.<sup>92</sup> So in Coleridge's *Christabel*,<sup>93</sup> Bracy the bard "vowed with music loud to clear the wood from things unblest, and with music strong and saintly song to wander through the forest bare lest ought unholy loitered there." So, again, Coleridge<sup>94</sup> says: "A melody dwells in thee which doth enchant the soul. Such a voice will drive away from me the evil demon that beats his black wings close above my head." It is an old German belief that to slap the knee loudly scares the devil.<sup>95</sup> Compare the English slapping the leg under the influence of a joke. Perhaps, this slapping was, originally, a form of applause, and therefore a guarding rite. The shouting at health-drinking, whether the German 'Hoch' or the English 'Hurrah,' has its sense in scaring evil influences from the honoured Health. The practice seems to pass back to the old northern nations who hallooed when they drank in honour of their rural deities.<sup>96</sup> In Spain, at Christmas (1828), carols were sung to the sound of the *zambomba*, a shoot of the reed *Arundo donax*, fixed in the centre of a piece of parchment so as not to pass through the skin. The parchment is softened by wet and tied like a drumhead round the mouth of an earthen jar. As the parchment tightens, the place where the reed point peaks the skin is rubbed with wax, and the clenched hand is drawn across the wax, making a deep hollow sound.<sup>97</sup> In Constantinople, in an eclipse, guns are fired to keep Satan from harming the moon.<sup>98</sup> In 1680, Aubrey notes that the wild Irish and Welsh run about during eclipses, beating pans. They think the noise helps the orb.<sup>99</sup> In the West Highlands of Scotland, in the Island of Inishail, the bagpipes used to be played at funerals.<sup>100</sup> The Welsh and Irish had music at meals.<sup>1</sup> In Ireland, the harper, and in the Highlands of Scotland, the piper, used to play at dinners. All over Europe, state or ceremonial dinners have an accompaniment of music.<sup>2</sup> In (1758) the Welsh are described as like the Greeks entertaining their reapers with music, and using music at funerals and weddings.<sup>3</sup> In the packet boats between Grimsby and Hull the whistling for a wind (1833) was a direct invocation of the

<sup>86</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1185.

<sup>87</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1088.

<sup>88</sup> Sands in *Kirkwall Paper*, 7th January 1838.

<sup>89</sup> *The Denham Tracts*, Vol. II. p. 135.

<sup>90</sup> Jurandus (Wagner's *Manners*, p. 114) says:—"The evil spirits in the region of the air fear much when they hear bells ringing. This is the cause why the bells be ringing when it thundereth to the end that the foul fiends should be abashed and flee and cease from moving of the temple." The bell fastened to the Russian carriage is like the bell in other countries to scare evil influences. Of the objections taken to this explanation by a recent writer in *Blackwood* (December 1895, p. 512) the chief is that so strong is the Russian belief that noise attracts instead of scaring evil spirits, that when out at night, if they have to be out, they never speak above a whisper. The case is an example of the law that the scarer is also the home. On Holy Thursday, in Catholic countries, so great is the power of the devil that the bells which in happier times he dares not listen to (see Longfellow's *Golden Legend*) have to be muffled to keep him from housing in them. At a Roman rite silence was the rule, lest an unlucky word might wake evil influences. In the case of the sad liquor-sodden Russian, who finds life mainly devil-ruled, it seems natural that all but the cheeriest of them should favour the gods by keeping silent both their own tongues and the tongues of their bells.

<sup>91</sup> Moxon's Ed. 1870, p. 137.

<sup>92</sup> *Death of Wallenstein*, Act I. Scene 4.

<sup>93</sup> *Gentleman's Magazine Library*, "Manners and Customs," p. 22.

<sup>94</sup> *Gentleman's Magazine Library*, "Popular Superstitions," p. 102.

<sup>95</sup> Moncreu Conway's *Demonology and Devil-Lore*, Vol. I. p. 43.

<sup>96</sup> Camming's *In the Hebrides*, p. 110.

<sup>97</sup> *Folk-Lore Record*, Vol. IV. p. 102.

<sup>98</sup> Bassett's *Sea Legends*, p. 45.

<sup>99</sup> Dalrymple's *Darker Superstitions of Scotland*, p. 612.

<sup>100</sup> *Notes and Queries*, Vol. VII. p. 430.

<sup>1</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1026.

<sup>2</sup> Aubrey's *Remains of Gentilism*, p. 37.

<sup>3</sup> Aubrey's *Remains of Gentilism*, p. 27.

<sup>4</sup> *Gentleman's Magazine Library*, "Manners and Customs," p. 42.



prince of the power of the air to exert himself in the whistler's behalf.<sup>4</sup> Behind this there was probably the older belief that the friendly wind would blow if an evil spirit had not stifled it, and that whistling would scare the evil spirit and the kindly breeze would be able to blow. Compare the practice of whistling in passing through a church-yard at night to scare spirits. "Oft have I seen," writes Blair, "in the lone church-yard by glimpse of moon-shine the school-boy whistling to keep his spirits up."<sup>5</sup> Before sunrise, on Good Friday, the Bohemian goes into his garden, and, falling on his knees before a green tree, says: "I pray, O Green Tree, God may make thee good." A formula, says Ralston,<sup>6</sup> probably under the influence of Christianity, changed from a prayer direct to the tree itself (or rather to the guardian in the tree). At night the Bohemians run about the garden crying: — "Bud, tree, bud, or I'll flog thee," apparently forgetting that tree-flogging was not a punishment but a treatment to scare the evil spirit of barrenness. On Saturday, in Holy Week, the Bohemians shake the trees, ring church bells, and clash keys. The more noise, they say, the more fruit, the sense being the more fruit because the noise drives out of the tree the evil spirit of barrenness. **A form of noise much in use to scare fiends is cheering.** Cheering when a health is proposed, cheers in the battle-field, cheers at a ship launching or a stone laying, cheers in honour of some favourite of the people, cheers at the beginning, at the completion and at the burning of the antique North-East Scotland *clavie* or fire wheel.<sup>7</sup> These examples of cheering suggest the general subject of signs of public approval and disapproval. The Younger Pliny (A. D. 100) speaks of **clapping as the music of the stage.**<sup>8</sup> That hand-clapping keeps off evil spirits is shewn above by many examples. That the practice of clapping hands in sign of applause was in use at the time of the *Rāmāyana* (A. D. 100-300?) is shewn by the couplet: "From beaten palms loud answer rung as glad applauders clapped their hands."<sup>9</sup> Clapping forms a part of Hindu religious rites. A Sannyāsi, seated in the hot weather among 84 cow-dung fires on the bank of the Nerbada, clapped his hands at each text he repeated, to scare evil influences.<sup>10</sup> The pre-Muhammadan Arabs went naked round the Kaaba, whistling and clapping hands.<sup>11</sup> On this evidence it seems safe to suppose that the music of the theatre had as its object the scaring of evil spirits. The sense of the clapping would then be the same as the sense of the cheers and of the bouquets, namely, to scare evil spirits and prevent them molesting the honoured actor. Conversely, the hiss of disapproval, like the Greek and Roman hiss to turn aside the fiend lightning, would have the same object as most terms and signs of abuse, namely, to shew that the person abused is, or is possessed by, an evil spirit, and that the sign or word of abuse is required to scare the evil spirit out of the possessed.

This note may end with the following example of music played with the object of tempting into the player the spirit of his special guardian or saint. The Sidi or part Sidi, that is African, religious beggars, who are known as Kalandars from the name of their chief saint and as Malaṅgās from the musical bow of that name which they use in their religious dances, shew more clearly than any natives of Western India that a leading aim and result of music is to be inspired by the guardian. Among the Malaṅgās the *Vāhān* or Bearer of the Spirit is the special bow, *malaṅgā*, of bamboo, four to six feet long and two to three inches round, slightly bent by a goat-gut string, which is kept in place by a bridge or tightener. To the back of the bow, resting on a small round fender of red cloth, is tightly tied a dry hollow gourd whose outer end is sliced off, leaving a circular opening four to six inches across. The tip of the bow is adorned with a bunch of peacock feathers and a swallow-tailed streamer of red cloth, whose evil-scaring power is increased by a glass bangle, a metal charm-cylinder, a few glass beads, brass bells, red rags and peacock "eyes" and, perhaps, a small paper packet of incense. With the bow go an arrow-like stick to beat the bow-string and, hid in a hanging veil of bright cloth and cotton netting, a handled cocoa-shell rattle noisy with pebbles. The

<sup>4</sup> *Gentleman's Magazine Library*, "Popular Superstition," p. 118.

<sup>5</sup> *The Grange*, p. 52.

<sup>6</sup> *Russian Songs*, p. 219.

<sup>7</sup> Mitchell's *Past in the Present*, pp. 257-259.

<sup>8</sup> Pliny's *Letters*, Book II. Letter XIV.

<sup>9</sup> Griffith's *Rāmāyana*, Vol. II. p. 257.

<sup>10</sup> MS. Note, 26th April 1895.

<sup>11</sup> Sale's *Kurān*, Book I. p. 211.



musicians, who generally travel in bands of three or four, are of pure or of part-negro blood. They wear a somewhat slack and heavy head-dress of twisted orange cloth, a tight cotton jacket and a loose waist cloth hanging to the knee. Round their shoulders are slung a wallet or two, and under the left arm hangs a pair of fire tongs. Their feet are bare. The music begins by the twanging of the bow-strings and the shaking of the rattles, while the musicians move slowly in a circle, bending, almost crouching, as with loose knees they sway from foot to foot. All are intent looking upwards with a strained gaze, as, in prayer for his coming, they murmur "*Kalandar, Kalandar.*" Each holds the bow in his left hand, a few inches above the gourd, and presses the open end of the gourd against his chest as he keeps up a soft hum by working the bow-string with the raised knuckle of his first left finger. In his right hand, between the thumb and first finger, he grasps the handle of the rattle, and under the doubled third and fourth fingers, resting on the palm he fixes one end of the arrow shaft. With a quick turn of the right wrist, as he murmurs "*Kalandar,*" he springs his rattle, and with the end of the arrow shaft deals a sharp blow either above or below the tightener. As he rattles, beats the bow-string with the arrow, and rubs a humming accompaniment with his knuckle, the musician murmurs "*Kalandar, Kalandar,*" moving round slowly with loose knees, swinging from foot to foot, his elbows close pressed to his sides. As the motion, the music, and the longing for Kalandar excite the players, the performance divides into well-marked alternate fierce and soft passages, the musicians falling into pairs, one pair taking up the fierce passage as the other pair finishes it. The musician in high excitement shakes his rattle, bangs his bow-string, and, with frantic hopping from side to side, calls loudly on his saint. Then, to a gentle knuckle-worked hum of the bow-string, with knees bent almost double, he sways slowly from foot to foot, his strained shut-eyed face raised to heaven or drooping on his chest while he murmurs "*Kalandar, Kalandar.*" The slow still time is the time of longing and prayer: the fierce noisy time is the time of possession. With face, either raised or bowed in prayer, to a gentle hum of the bow-string and a slow swaying from foot to foot, he gasps in coaxing tones "*Åv Kalandar, Kalandar, Come Lord, Come.*" Then, with sudden nervous jerks, whirling from foot to foot, tossing his head and loose heavy turban, he bangs the bow-string and springs the rattle, shouting in triumph "*Jultå, jultå. He sways me, He sways me;*" "*Jultå Kalandar, jultå Kalandar, the Lord sways me, the Lord sways me.*" The fit is over: the spirit has blown where it listed. The musician stills his rattle and stays his arrow shaft, beads of sweat running down his bowed quivering face as he pants in deep chest notes tearful with longing "*Åv Kalandar, Kalandar, Come Lord, Come.*"

(To be continued.)

## FOLKLORE IN THE CENTRAL PROVINCES OF INDIA.

BY M. N. VENKETSWAMI OF NAGPUR.

### No. 2. — *The Loving Sister.*<sup>1</sup>

ONCE upon a time there lived a king, who had by way of issue, a son and a daughter by his first wife. The mother of the prince and princess died when they were quite young; and to add to their grief, the queen, whom their father married after the death of their loving mother, persecuted them with a hatred that rendered their position well nigh unbearable. The sun could not go down without the lodgment by the step-mother with the king of some report or other against the juveniles, for no fault of their own, except their existence on this earth in general; and not being satisfied with what she thought were probably minor complaints, the cruel persecutor spoke thus to her husband one day:—

"My Lord, it seems to me that your daughter is a bad character. Look, she has the appearance of pregnancy."

The king heard the calumny and nodded his head as much as to say "yes," and thus afforded a fresh opportunity for the further persecution of the prince and princess: so immersed

<sup>1</sup> Narrated by the writer's sister, the late P. Uttutamma.



was he in his new love and entangled in the wiles of his plotting wife. Far different was the case with the prince when he heard that the character of his sister, notwithstanding her tender years, was calumniated by the step-mother, for this so exasperated him that he, taking his sister with him, left the palace of his father, who had now become a tool in the hands of the queen.

Having left the palace the prince and the princess did not remain long in their father's territory, but repaired to a distant country, being afraid of falling again into the clutches of their obdurate step-mother. There they lived without being persecuted, the prince given to the pleasures of the chase and leading the life of an independent country gentleman. On returning one day from one of his hunting expeditions the prince saw a snake, after having regaled itself, about to enter the mouth of his sleeping sister. He at once cut short its career by a stroke of the scimitar, which hung by his waist-belt, and without awakening his sister and telling her of what had happened, he threw away the dead reptile and thought within himself thus:—

"Ah! I now understand that this is the repulsive creature that made my little sister appear pregnant and thus furnished a ground to our step-mother for calumniating the innocent girl, notwithstanding her tender years. This is the reptile that created an inordinate hunger in my sister, as if she was a glutton; and a glutton, I know, she is not."

It chanced that the remains of the dead snake fell into one of the upper rooms of the mansion, and they grew into beautiful lilies of sweet fragrance. The prince came to where these were one day, and was very much surprised that the plants had grown in such a place spontaneously without being planted by him; and inferring that some evil might befall him or his sister by reason of his having in his possession this unwished for botanical treasure, probably surcharged with mischief, he always kept the room padlocked, keeping the key with him. But one day he left the key at home, and curiosity led the princess to open the door of this very room, where to her extreme joy she found lilies of the first magnitude blossoming with flowers, with which she thought within herself to decorate the head of her brother.

It was the wont of the princess to comb the hair of her brother occasionally, and one day, when the prince was taking his siesta, she combed his hair, oiled it, and thinking that something was wanting to impart beauty to the beautiful glossy jet black hair, the delectable lilies with their sweet scented flowers stood before her mind's eye. On this without a second thought she stole away, without making any noise or awakening her brother, to the room where the plants were, and fetched one flower. Hardly had the beautiful lily been put into the hair of the prince than he turned into a huge snake and in this strange form wriggled out of the room. Very much troubled in spirit on account of the strange transformation of her brother due to the lily, the princess began to lament bitterly, and crying, "Brother! brother," followed the snake wherever it went.

The snake very soon entered a dense forest, and thither, too, the sister, unmindful of herself, followed. Hard by the forest was a mound of earth, which the reptile entered through one of the holes. The grief of the princess at this juncture was at its height, and her cries were heard for miles around.

It so happened that a neighbouring king was then hunting in the forest, when his ears caught the cries of distress. Without losing a minute he summoned one of his servants and spoke to him thus:—

"I hear the lamentation of a woman in distress from that direction. Go and ascertain the cause of it."

The servant repaired to the spot, whence the lamentation came, approached the distressed fair lady, and respectfully enquired into the cause of her grief; but eliciting no reply — so



much was she under the power of the paroxysms of her grief — he went back to his master and reported the unsuccessful result of his errand.

Thereupon the king himself, who was of a tender heart, went to where the princess was, consoled her, and assuaged her grief to a considerable extent; yet his attempts to ascertain the cause of the grief were as futile as his servant's, owing to the bewildered state of the mind of the princess, caused by extreme anguish at the loss to her of her brother, thus metamorphosed. But he took her to his dominions, where, under his kind treatment and after the lapse of time, her poignant grief subsided to some extent, when the king, finding her to be an accomplished lady and of royal blood, married her. What the grief was she did not disclose, for a considerable time, to her husband, much less to others; and it was only when she became a mother that she narrated to the king in detail the great misfortune of the loss of her only brother. On this the affectionate husband, who was very much affected by the recital, resolved within himself to relieve the anxiety of his beloved wife, and repaired, followed by the queen, to the mound in the forest, and had it dug up, reaching the very bowels of the earth, when veritably a snake appeared. On the appearance of this reptile the sister with a significance, and as if by instinct, threw on it the lily, which she had treasured up all the long years since it fell off the head of her transformed brother on that never-to-be-forgotten day. In a moment the prince, her brother, stood before her to her infinite joy, equally shared by her royal husband. Great was the rejoicing in the city, when the rumour spread that the queen's brother, who had been metamorphosed into a snake and for whom the queen had been stricken with grief for so long had again taken human form.

### No. 3. — *The Taming of the Blue-stocking.*<sup>1</sup>

Once upon a time, in a certain country, there lived a king who had an only daughter. Her he loved passionately, for she was his only hope, as he had no son to continue the royal line. So to make up for the want of a son, the king deviated from the general rule and put his daughter to school as soon as she began to understand, and spared neither labour nor money in getting for her, as she progressed in her studies and her mind expanded with age till she could understand abstruse subjects, teachers from distant countries who were eminent in all the departments of knowledge. In course of time, under the instruction of these teachers, the princess became proficient, or seemed to be so, in all the departments of knowledge. But in the domain of poetry she had shewn an aptitude rivalling that of her teachers in versification. By the time her education might be said to be complete, she advanced towards womanhood, and, with the consent of her royal father, she issued a proclamation to the effect that she would bestow her affections, irrespective of rank or caste, on any one who would recite one *śloka* composed by himself at each step of the flight of thirty steps leading to the princess' palace, and five *ślokas* at the place where the steps came to an end, with the stipulation that the theme of the last five *ślokas* should be original, i. e., that the subject of them was not to be met with in the books.

Many were the princes and plebeians who tried their luck in metrical composition in order to obtain the princess in marriage and failed. There was not a single exception, and so there was formed an impression in the mind of the princess that man is a useless being and quite inferior to the fair sex in point of intellectual attainment. To strengthen the impression it chanced that one day, when she was pulling off the skin of a plantain, a poor boy who was passing the palace took up the plantain skin and ate it, evidently with the view of checking the pangs of hunger. At this the princess exclaimed:—

“What! Is the worth of man, who is said to make a great noise in the world, only such that he will eat the skin of a plantain thrown away by a woman?”

<sup>1</sup> Narrated by the writer's mother-in-law, M. Nārāyaṇamma.



A bold maid, who had seen life, and had been in the service of the princess for a number of years, said at once in reply to the exclamation :—

“Oh! Princess, man should not be slightly spoken of, and, who knows, the very boy you talk so lightly of might become your husband.”

The overbearing princess replied to the servant-maid that the realization of her hope was impossible, though it might be within the bounds of possibility.

This conversation was overheard by the poor boy, who had then been the laughing-stock of the princess, as being in her opinion typical of man as apart from woman.

The boy, who was impressionable and intelligent, notwithstanding his extreme poverty, revolved in his mind the conversation he had heard, and at once made his way to an adjacent hermitage, and narrated the incident to the well-disposed *gōsāīs* living there, who heard it with wrapt attention. In the end, he asked them what should be done to raise himself to such a pitch in intellectual attainment as to recite the stipulated thirty-five stanzas, and to marry the very princess who had despised him, so that he might shew the fallacy in the princess' argument that man is inferior to woman.

Being pleased with the boy's simple narrative, and still more so with the ambition displayed under his rags and tatters, the *gōsāīs*, to the best of their ability, gave the boy a sound liberal education, in which prominence was given to metrical composition. On the completion of this education, this favored *protégé* of the *gōsāīs* studied the best models of poetry, in order to effectually tame the princess' pride by rivalling her in poesy, marriage with her being regarded as of secondary importance.

Fortified thus by knowledge, the lad composed thirty-five stanzas, into the last five of which he skilfully introduced words signifying pepper, aniseed, various seeds, mustard and *dūb grass* (*Agrostis linearis*), to impart originality to them, as required in the royal proclamation. So one day, followed by his friends the *gōsāīs*, he went to the royal court, announced his business, recited one stanza at each of the flight of thirty steps approaching the princess' palace, and five on an original theme at the place where the approaches ended. Thus was won the princess — to the great joy of all who regarded her as invincible in her special line.

In accordance with the promise made in the proclamation, the marriage of the princess with the ripe scholar who had won her by his own abilities, was celebrated in due time, and when the princess was about to be led to the nuptial couch the bold maid-servant, who was an advocate of the superiority of man, as we have already seen, pointed out to her mistress that the very boy whom she had despised had now become her husband.

On this the imperious pedant committed suicide by falling on a sword.

No. 4. — “*Let us eat and drink for to-morrow we die.*”<sup>1</sup>

ONCE upon a time in a certain country there lived a king who had an able minister. The minister managed the affairs of the State so well, and was so just in his doings as a public man that none dare cast reflections or heap reproaches upon him. Afraid of his popularity, his royal master sought an occasion to find fault with the minister, so that he might destroy his reputation and even himself.

Accordingly the king summoned his minister one day and gave him a pearl of great price for safe custody, stipulating that the minister should return the valuable pearl whenever his royal master desired it. In giving the pearl into the minister's keeping the king entertained the hope of getting it back furtively, and thus gaining the opportunity for finding fault with him that he sought.

<sup>1</sup> Narrated by Mr. Talairam Motiram, a Rajput gentleman of Lascartine, Nagpur, C. P.





The minister took the pearl and gave it to his wife, asking her to keep it carefully, but in the meantime the king employed every means, false or foul, to become possessed of the pearl. For this purpose he made a serving-woman get herself engaged under the minister's wife. In course of time this serving-woman ingratiated herself into the favour of the minister's wife, and one day asked her mistress to array herself in all her paraphernalia, for she said she was very anxious to see how her mistress looked when thus bedecked.

The minister's wife, though vain, was ignorant of the tricks of the world; so she dressed herself in her best robes and adorned her person with very valuable trinkets of exquisite workmanship and shewed herself to the deceitful servant-woman. The woman, on looking at the minister's wife, at once said:—

"Madam, you look beautiful in the apparel and ornaments you now wear, but an additional beauty would be imparted to you, if you would ornament your person with the pearl belonging to the king, which you have now in your keeping."

Flattered thus, the vain lady at once unlocked a casket and out of it took the pearl that was reposing there, and with it further adorned her already much-adorned person. On this she received a profusion of praise from the serving-woman, and exulting in the praises lavished on her, she became unmindful of her personal adornments. This gave the serving-woman the opportunity she wanted to carry off the pearl to the palace.

The RÁJA, on receiving the pearl, had it thrown into the deep waters of the blue sea, and the next day called upon his minister to return the object of great price entrusted to him for safe keeping. The minister went to his mansion and asked his wife to bring the pearl, which he had given her to keep. She searched amongst the caskets of her jewellery, and in the thousand and one folds of her robes, but all to no purpose; for how could she get what had been removed from her without her knowledge and by sheer craft?

Not blaming his wife, but cursing his own fate, the minister reported the disappearance of the pearl to the king, who, expecting as much, gave him a week's time for the production of the pearl, failing which the minister was to suffer the extreme penalty of the law. The minister feeling that it was not possible to find the lost pearl, and that in consequence his end had approached, sold off his vast landed estates, and with the proceeds of these and with the money he had in hand gave grand feasts and magnificent boisterous dances,<sup>2</sup> enjoying himself greatly, though fully knowing that he was soon to die.

On the last of the seven days' time given him, he called his wife and said:—"My love, I am now going to the sea-shore with fishing tackle to fish, and you must cook the fish I shall bring. For, before I die to-morrow, I wish to eat a fish dish specially prepared by your loving hands." With these words the minister went to the sea-shore and in due time returned with only one fish. This he gave to his wife and went off to enjoy the company of his friends for the last time.

His wife, heavy at heart for her husband who was to die on the morrow, ripped open the belly of the fish in order to dress it, when to her amazement she found a pearl. She recognized it to be the one which her husband had given her and she had lost, for which the minister was to suffer capital punishment the next day. As soon as the preparation of the dish was over, she dressed herself in her best garments, decked herself in all her silver and gold ornaments, and anxiously awaited her husband.

In due course the minister returned. Struck with the change in his wife—a beaming face and noble attire as contrasted with her rueful countenance and careless dress since her husband's doom—he said in an angry and sarcastic tone (for in a moment of weakness like this the

<sup>2</sup> *Raḍy* is the vernacular expression. It refers to the red colour used at the Hāḍi, or the feast of Hāḍikā, which is also called Wasant Pūchehāl. To give *raḍy*, then, means to give a boisterous feast, one at which the colour d at the H-ḍi is used. To give a *raḍh*, or dance, implies a much more decorous entertainment.



thought of his approaching end rather unmanned him, though he had tried to banish in pleasure the terrors of death):—

"I am to be taken to the gallows to-morrow, and you are jubilant in spirit? Your happy countenance, your dress and ornaments, are visible signs of it — as if I were to remain with you for many a long year and not for a day only."

"Oh dear lord," she cried, "do not be sorrowful. There is now no cause for sorrow, for God has removed it from us. Take your meal and satisfy yourself, and I shall explain all." So replied the wife, and after ministering to her husband's wants, she told him how she had in a miraculous manner come by the pearl. She shewed it to him. He was overjoyed and thanked God.

On the last day for the production of the pearl, the Rājā's servants came to the minister's mansion with the message that his presence was required at court. The minister, however, was in no hurry, but about four o'clock in the afternoon, after taking a nap and a light meal, he went to court, and on the king's asking for the pearl, "Here it is," said the minister, producing the valuable shell. He then left the court abruptly to the great chagrin of the bad-hearted king, and not only that, he left the kingdom to seek his fortune elsewhere.

#### MISCELLANEA.

##### DATES OF THE KOLLAM OR KOLAMBA ERA.

MR. P. SUNDARAM PILLAI of Trivandrum has asked me to test the dates of the inscriptions, contained in his pamphlet on *Some Early Sovereigns of Travancore*, and has sent me for examination a number of other dates from inscriptions which he is preparing for publication. I have the more readily complied with his request, because all these dates belong to the Kollam or Kōlamba era, of which few dates with sufficient details for verification have been hitherto available; and I publish the results of my calculations, because they tend to shew that the materials, so zealously collected by Mr. Pillai, may be confidently used for historical purposes.

My knowledge of the Kollam *āṇḍu* or Kōlamba *varsha* is chiefly derived from a Trivandrum calendar for the year 1069, kindly furnished to me by the Dewan of Travancore, and a Calicut calendar for the year 1065, for which I am indebted to Dr. Hultsch. These calendars shew that the Kollam year is a solar year, the twelve months of which are named after the signs of the Zodiac.<sup>1</sup> According to both calendars, a new month begins

with the day on which the sun enters a sign of the Zodiac, whenever this *saṁkrānti* takes place, according to the Ārya-siddhānta, within about 7 h. 20 m. (or about 18 *ghatikās*) after mean sunrise;<sup>2</sup> but when the *saṁkrānti* takes place later in the day, the new month only commences with the following day. According to the Trivandrum calendar, the year 1069 of which comprises the time from the 15th August A. D. 1893 to the 15th August A. D. 1894 (both days inclusive), the year begins with the month of Simha (the solar Bhādrapada); but according to the Calicut calendar, the year 1065 of which corresponds to the period from the 15th September A. D. 1889 to the 15th September A. D. 1890 (both days inclusive), it begins with the month of Kanyā (the solar Āśvina).<sup>3</sup> The calendars thus shew that when, for purposes of calculation, we have to convert a given year of the Kollam era into an expired year of the Kaliyuga, we must add 3925 for the months from Simha to Mīna (or, according to the Calicut calendar, from Kanyā to Mīna), and 3926 for the remaining months; that, for converting a Kollam year into an expired Saka year, the corresponding figures are 746 and 747;

is counted as the last day of the preceding month. In the date No. 8, below (the same date in which the month is called by the Tamil name *Tuḷ*), a day, on which the *saṁkrānti* took place 8 h. 5 m. after mean sunrise, has been counted as the first day of the month (in accordance with the practice of the Tamil calendars, by which a day is reckoned as the first day of the month, when the *saṁkrānti* takes place within 12 hours after mean sunrise).

<sup>3</sup> Compare Dr. Buchanan's *Journey through Mysore*, Vol. II. p. 355.

<sup>1</sup> This is actually the case in all the dates given below except the date No. 8.

<sup>2</sup> In the Trivandrum calendar a day on which the *saṁkrānti* takes place 6 h. 59 m. after mean sunrise is counted as the first day of the month, and another day on which the *saṁkrānti* takes place 8 h. 41 m. after mean sunrise is counted as the last day of the preceding month. Similarly, in the Calicut calendar a day on which the *saṁkrānti* takes place 6 h. 9 m. after mean sunrise is counted as the first day of the month, and a day on which the *saṁkrānti* takes place 7 h. 31 m. after mean sunrise



and that, roughly speaking, a Kollam year may be converted into a year A. D. by the addition of 824-25.\* With these equations, the dates in Mr. Pillai's pamphlet which contain details for exact verification work out as follows:—

1. — P. 19, No. 3. A Puravachēri inscription of the time of Vira-Ravivarman of Vēṇāḍ is dated in the year 336 after the appearance of Kollam, with the sun six days old<sup>2</sup> in the sign of Vṛishabha, Saturday, Mṛigaśirsha nakṣatra. — In Saka-Samvat 336 + 747 = 1083 expired the Vṛishabha-samkrānti took place (by the Ārya-siddhānta) 6 h. 35 m. after mean sunrise of the 24th April A. D. 1161; and the 6th day of the month of Vṛishabha therefore was Saturday, the 29th April A. D. 1161, when the moon was in the nakṣatra Mṛigaśirsha for 20 h. 21 m. after mean sunrise.

2. — P. 56, No. 13. A Varkalai inscription of the time of Vira-Padmanābha-Mārtanḍavarman of Vēṇāḍ is dated in the Kollam year 427, with Jupiter entering into Mēsha, and the sun 21 days old in Vṛishabha, Wednesday, the 5th lunar day after new-moon. — In Saka-Samvat 427 + 747 = 1174 expired the Vṛishabha-samkrānti took place 19 h. 33 m. after mean sunrise of the 24th April A. D. 1252; and the 21st day of the month of Vṛishabha therefore was Wednesday, the 15th May A. D. 1252, when the 5th tithi of the bright half ended 10 h. 38 m. after mean sunrise, and when Jupiter was in the sign Mēsha which it had entered on the 17th March A. D. 1252.

3. — P. 46, No. 11. A Kaṇḍinamkulam inscription of the time of Vira-Rāma-Kēraḷavarman of Vēṇāḍ is dated in the Kollam year 389, with Jupiter in Kumbha, and the sun 18 days old in Mīna, Thursday, Pushya nakṣatra, the 10th lunar day. — By our equation the year 389 should correspond here to Saka-Samvat 389 + 746 = 1135 expired; but in reality the date fell in Saka-Samvat 1136 expired. In that year the Mīna-samkrānti took place 23 h. 29 m. after mean sunrise of the 22nd February A. D. 1215; and the 18th day of the month of Mīna therefore was Thursday, the 12th March A. D. 1215, when the 10th tithi of the bright half ended 13 h. 2 m. and the nakṣatra was Pushya for 11 h. 10 m. after

mean sunrise. Besides, Jupiter was in the sign Kumbha which it had entered on the 25th August A. D. 1214.

4. — P. 25, No. 6. A Tiruvaṭṭar inscription of the time of Vira-Udaiya-Mārtanḍavarman of Vēṇāḍ is dated in the Kollam year 348, with Jupiter in Karkāṭaka, and the sun . . . days old in Mīna, Thursday, Anurādhā nakṣatra. — Here the year 348 should correspond to Saka-Samvat 348 + 746 = 1094 expired; but the date really fell in Saka-Samvat 1093 expired. In that year the Mīna-samkrānti took place 20 h. 32 m. after mean sunrise of the 22nd February A. D. 1172; and during the month of Mīna the moon was in the nakṣatra Anurādhā on Thursday, the 16th March A. D. 1172, which was the 23rd of the month. On this 16th March Jupiter, as required, was in the sign Karkāṭaka which it had entered on the 23rd February A. D. 1172.

I am not at present prepared to say that the figures 389 and 348 of the dates 3 and 4 must necessarily both be considered as incorrect, but it is clear that at least one of them must be wrong. Similarly to what is the case in many Saka dates which quote wrong years, the position of Jupiter is given correctly in both dates,<sup>3</sup> and there is not the slightest doubt about the proper European equivalent of either date.

The other dates in Mr. Pillai's pamphlet do not admit of exact verification. But the dates of the inscriptions 7, 9 and 10, on pp. 28, 38 and 42 may be looked upon as correct, because in the years quoted by the dates Jupiter really was in the positions assigned to it. On the other hand, the dates of the inscriptions 2 and 8 on pp. 15 and 36 are quite incorrect. And in the date of the inscription 12 on p. 49 one would at any rate have expected the year to be 411 instead of 410.

The following dates are from inscriptions which have not yet been published:—

5. — The year 428, the 8th day of Mīna, Sunday, Rāvati nakṣatra. — In Saka-Samvat 428 + 746 = 1174 expired the Mīna-samkrānti took place 19 h. 24 m. after mean sunrise of the 22nd February A. D. 1253; and the 8th day of the month of Mīna therefore was Sunday, the 2nd

\* It will be seen from the above that, omitting hundreds, a Kollam year, for the months from Sīmbha (or Kanyā) to Mīna, is exactly the same year of the Saptarāshi era (ante, Vol. XX, p. 151). Thus the year 428 of the date No. 5, below, would be Saptarāshi-Samvat 4328, or simply Samvat 28.

<sup>2</sup> This simply means 'the 6th,' and not 'the 7th.'

<sup>3</sup> In all the above dates the position of Jupiter is given in accordance with the mean-sign system. In the date

of an inscription in *Archæol. Surv. of South India*, Vol. IV, p. 112, the Kollam year 775 is rightly described as Sarvarin according to the southern luni-solar system.

<sup>4</sup> This inscription has not been translated correctly by Mr. Pillai. The original indicates that Jupiter was in Dhanu in the Kollam year 305 (expressed by the word *Mārtanḍa*) = A. D. 1189-90; and Jupiter was in Dhanu from the 12th December A. D. 1189 to the 8th December A. D. 1189.



March A. D. 1253, when the *nakṣatra* was *Révatī* from 3 h. 17 m. after mean sunrise.

6. — The year 42[8], the 17th day of *Mina*, Tuesday, the 10th lunar day, *Pushya nakṣatra*. — The year and month being the same as in the preceding date, the 17th day of the month of *Mina* was Tuesday, the 11th March A. D. 1253, when the 10th tithi of the bright half ended 12 h. 10 m., and the *nakṣatra* was *Pushya* for 12 h. 29 m. after mean sunrise.

7. — The year 440, the 23rd day of *Karkātaka*, Sunday, the 5th lunar day of the bright half, *Hasta nakṣatra*. — In *Saka-Samvat*  $440 + 747 = 1187$  expired the *Karkātaka-samkrānti* took place 4 h. 35 m. after mean sunrise of the 27th June A. D. 1265; and the 23rd day of the month of *Karkātaka* therefore was Sunday, the 19th July A. D. 1265, when the 5th tithi of the bright half ended 2 h. 8 m., and the *nakṣatra* was *Hasta* for 6 h. 34 m. after mean sunrise.

8. — The year 663, the 28th day of *Tai* (*Makara*), Thursday, the 11th lunar day of the bright half, *Mrigashirsha nakṣatra*, *Vaidhṛiti* (?) *yōga*. — In *Saka-Samvat*  $663 + 746 = 1409$  expired the *Makara-samkrānti* took place 8 h. 5 m. after mean sunrise of the 28th December A. D. 1487, which, according to the practice of the *Trivandrum* and *Calicut* calendars, should have been counted as the last day of the month of *Dhanus*. But it was apparently here counted as the first day of the month of *Makara*, and the 28th day of this month therefore was Thursday, the 24th January A. D. 1488, when the 11th tithi of the bright half commenced 4 h. 2 m., and when the *nakṣatra* was *Mrigashirsha* for 21 h. 1 m., and the *yōga* *Vaidhṛiti* for 13 h. 26 m. after mean sunrise.

9. — The year 749, the 1st day of *Karkātaka*, Wednesday, the 12th lunar day of the bright half, *Anurādhā nakṣatra*. — In *Saka-Samvat*  $749 + 747 = 1496$  expired the *Karkātaka-samkrānti* took place 2 h. 58 m. after mean sunrise of Wednesday, the 30th June A. D. 1574, which therefore was the 1st day of the month of *Karkātaka*. On this day the 12th tithi of the bright half ended 21 h. 16 m., and the *nakṣatra* was *Anurādhā* for 7 h. 13 m. after mean sunrise.

10. — The year 779, *Kaliyuga* 4704, the 26th day of *Mithuna*, Saturday, the 7th lunar day of the bright half, *Hasta nakṣatra*, Jupiter in *Dhanus*. — In *Saka-Samvat*  $779 + 747 = 1526 =$  *Kaliyuga* 4705 (not 4704)\* expired the *Mithuna-samkrānti* took place 6 h. 33 m. after mean sunrise of the 29th May A. D. 1604; and the 26th day of the month of *Mithuna* therefore was Saturday,

the 23rd June A. D. 1604, when the 7th tithi of the bright half ended 21 h. 36 m., and when the *nakṣatra* was *Hasta*, by the equal-space system from 7 h. 18 m., and by the *Brahma-siddhānta* from 3 h. 56 m. after mean sunrise. Jupiter, as required, was in *Dhanus*, which it had entered on the 3rd February A. D. 1604.

11. — The year 685, the 6th day of *Tulā*, Friday, the 8th lunar day of the dark half, *Punarvasu nakṣatra*. — In *Saka-Samvat*  $685 + 746 = 1431$  expired the *Tulā-samkrānti* took place 6 h. 31 m. after mean sunrise of the 30th September A. D. 1509; and the 6th day of the month of *Tulā* therefore was Friday, the 5th October A. D. 1509, when the 8th tithi of the dark half commenced 9 h. 47 m., and the *nakṣatra* was *Punarvasu* for 17 h. 44 m. after mean sunrise.

12. — The year 720, the 26th day of *Makara*, Friday, the 12th lunar day of the bright half, *Mrigashirsha nakṣatra*. — In *Saka-Samvat*  $720 + 746 = 1466$  expired the *Makara-samkrānti* took place 1 h. 58 m. after mean sunrise of the 28th December A. D. 1544, and the day intended by the date clearly is Friday, the 23rd January A. D. 1545, when the *nakṣatra* was *Mrigashirsha* for 10 h. 30 m. after mean sunrise. This, however, was the 27th (not the 26th) day of the month of *Makara*, and on it the 11th (not the 12th) tithi of the bright half ended, 14 h. 10 m. after mean sunrise.

13. — The year 757, the 12th day of *Vṛiścika*, Saturday, the 1st lunar day of the dark half, *Rōhīṇī nakṣatra*, Jupiter in *Dhanus*. — In *Saka-Samvat*  $757 + 746 = 1503$  expired the *Vṛiścika-samkrānti* took place 19 h. 10 m. after mean sunrise of the 30th October A. D. 1581; and the 12th day of the month of *Vṛiścika* therefore was Saturday, the 11th November A. D. 1581, when the 1st tithi of the dark half ended 14 h. 36 m., and the *nakṣatra* was *Rōhīṇī* for 13 h. 8 m. after mean sunrise. But Jupiter was no longer in the sign *Dhanus*, having left that sign already on the 11th May A. D. 1581.

14. — The year 778, *Kaliyuga* 4704, the 7th day of *Mēsha*, Monday, *Rōhīṇī nakṣatra*, *Gaṇḍa yōga*, Jupiter in *Vṛiścika*. — In *Saka-Samvat*  $778 + 747 = 1525 =$  *Kaliyuga* 4704 expired the *Mēsha-samkrānti* took place 16 h. 27 m. after mean sunrise of the 28th March A. D. 1603, and the 7th day of the month of *Mēsha* therefore was Monday, the 4th April A. D. 1603. On this day the *nakṣatra* was *Rōhīṇī*, by the *Brahma-siddhānta* from sunrise, and by the equal-space system from 6 h. 34 m. after mean sunrise; but the *yōga*

\* Compare the date No. 14, below.



was Saubhāgya (4), not Gaṇḍa (10). Jupiter, as required, was in Vṛiṣchika, having entered that sign on the 7th February A. D. 1603.

To these dates from Mr. Pillai's inscriptions I add here the date of a short inscription from Suchindram, published *ante*, Vol. II. p. 361, the only date of the Kōlamba era in this Journal which furnishes details for verification:—

15. — The Kōlamba year 654 (expressed by the word *viṣati*), Jupiter in Vṛiṣabha, the sun at the end of Tūlā, the *nakṣatra* Anurādhā, Monday, the first lunar day. — In Śaka-Samvat

654 + 746 = 1400 expired the Tūlā-samkrānti took place 6 h. 3 m. after mean sunrise of the 30th September A. D. 1478, and the day of the date is Monday, the 26th October A. D. 1478, which was the 27th day of the month of Tūlā, and on which the first tithi of the bright half ended 19 h. 29 m., and the *nakṣatra* was Anurādhā (by the Brahma-siddhānta) from 5 h. 16 m. after mean sunrise. On the same day Jupiter was in the sign Vṛiṣabha which it had entered on the 24th July A. D. 1478.<sup>2</sup>

F. KIELHÖRN.

Göttingen.

### NOTES AND QUERIES.

#### DISPOSAL OF THE DEAD AMONGST THE ANDAMANESE.

A SHORT description of the Andamanese method of disposing of their dead may be of interest.

The corpses are either put up in aerial platforms built in trees, buried or thrown into the sea; the former being the most honourable form of interment, and the latter being only done to the bodies of enemies.

Should an Andamanese die among his own people, and especially if many are in camp, and he is a man of importance and property (*ōtyāburda*), his corpse would be tied up in a wrapper of leaves, and then wrapped round with his sleeping mat. A platform would be constructed in a tree, at some considerable distance from the ground, and the corpse would be placed on it. Plumes of cane leaves would be fastened at conspicuous points near by, in order that people might know that a corpse was there.

Should the man die almost alone, or be a youth of no importance, or be residing at the time of his death with a friendly tribe among whom he had no relations, his corpse would be similarly wrapped up and buried in a hole about four feet deep.

Should an enemy be killed in fight, or a total stranger die among the Andamanese, they would, if on the coast, throw his body into the sea, or, if in the interior, either bury or burn it. The latter practice among the North Andaman tribes possibly assisted in giving rise to the idea of their being cannibals.

The Ōngés sometimes place the corpses of their deceased relations in big wooden buckets, and leave these in the buttressed roots of certain trees.

The above remarks apply to women as well as men, and babies are generally buried under the floor of their parents' hut.

The relations, friends, and tribesmen of the deceased coat their heads with a thick mass of white clay, called *ōgda*, and are considered to be *akaōgda*, or mourners, for a period of about two months, during which time they do not dance, though they may be present at a dance and join in the singing.

At the expiry of this period the bones of the deceased are taken by his nearest relatives, and washed and broken up into pieces.

These are then distributed, the skull being given to the nearest relation, and are made up into ornaments. The mourners now have a feast and dance, preceded by a washing of the white clay off their heads, and again coat themselves with *koiōbda* (red ochre and turtle oil), which during the period of mourning they have had to abandon.

M. V. PORTMAN.

Port Blair, Andaman Islands.

#### SOME HOUSE WARMING-CUSTOMS OF THE NORTHERN MUHAMMADANS.

WHEN a Musalmān starts the foundation of a house he gets an auspicious day fixed — as often as not by a Brāhman —, and the ordinary Hinduised Musalmāns of the eastern districts of the Pañjāb will entertain Brāhmans at a dinner. A strict Musalmān will get a *mullah* (priest), or a respectable man of weight and character, to lay the first brick, and will distribute *gur* (molasses) to the poor, and give a dinner. When the house is finished he gives an *'iadm* (reward — gift) of a shawl, or turban, or money, to the *mistr* (master-mason).

J. L. KIPLING in P. N. and Q. 1883.<sup>3</sup>

<sup>2</sup> [With these notes compare Dr. Schram's article, *ante*, p. 9 ff., on the same subject. The comparison will be found, not only to be valuable, but exceedingly interesting. — Ed.]

<sup>3</sup> [See also *Journal, Society of Arts*, 1883, p. 738. — Ed.]



## ASSAMESE LITERATURE.

COMMUNICATED BY GEO. A. GRIERSON, Ph.D., C.I.E.

SO little is known about Assamese Literature that I make no apology for giving the following second hand and somewhat antiquated information. It deserves better preservation than that afforded by a fugitive pamphlet long out of print.

In the early fifties a discussion arose as to whether Bengali or Assamese should be the official language of Assam. It was contended by some that the latter was merely a corrupt dialect of the former. Others, principally patriotic inhabitants of the country, urged the claims of Assamese as a separate language, and eventually carried their point. For years the Assamese language has been officially recognized, and now it can be proved that it is, in its grammar, much more nearly connected with Bihārī than with standard Bengali.

The discussion seems to have been lively, and one of its products was a pamphlet entitled,<sup>1</sup> 'A few remarks | on the | Assamese Language, | and on Vernacular Education | in Assam. | By a Native. | Sibsagar, Assam |. Printed at the American Baptist Mission Press, | 1855 |.' As may be gathered from its name, the book strongly defends Assamese as a separate language. The author commences by shewing how little Bengali is used in that country. He next institutes an elaborate comparison between the two languages, and shews clearly that Assamese, far from being an uncultivated dialect is capable of expressing the most abstract ideas of Science or Law. He finally compares the *Literary History of Assam* with that of Bengal, much to the advantage of the former, and as this is, at the present day, the most valuable portion of the pamphlet, I give it here in full. Owing to the peculiarities of Assamese spelling (especially, the pronunciation of *s* as *h*, and of *ś* as *u*) I give here and there (in parenthesis) the Saṅskṛit spelling of such *tatsama* words as will not be easily recognized.

'The Bengali can scarcely be said to have existed as a written language until the beginning of the present century, when the Missionaries of Serampore first moulded it into a form. Rajah Rām Mohun Roy wrote his Bengali Grammar, and other Native gentlemen, educated and trained in the sciences and literature of Europe, reared up, during the last few years, a distinct literature, by the publication chiefly of translations from English works on different branches of learning. The Bengali translation of the Saṅskṛit *Mahābhārata* by Kāśī Dās, and that of the *Rāmāyaṇa* by Kirtti-bās, executed about a century and a half ago, may be said to be the only works of any importance in Bengali, that existed before the present Bengali literature sprang out from the efforts of Missionaries and educated Natives. Now, we beg to affirm, that the Literature of Assam was in the year 1800 A. D. more extensive and varied than that of Bengal. The *Mahābhārata* and *Rāmāyaṇa* were translated into the Assamese language by Rāmasaraswati and Śrī Honkor (Saṅkar) nearly 400 years ago long before Kirtti-bās or Kāśī Dās published their Bengali translations. The *Śrī Bhāgawata* and the *Bhāgavat Gītā* were translated into Assamese, both in prose and verse, by different authors nearly at the same time; and not only were other principal Saṅskṛit works relating to Religion, Medicine, History, Drama and other subjects, translated by successive authors, but a considerable collection of historical works of considerable authenticity, composed in original Assamese, and styled *Būraṅjis*, had, it appears, existed since the Thirteenth Century of the Christian era.

'In support of these facts, we subjoin the following catalogue of original books and translations from the Saṅskṛit, written in the Assamese language :—

## Catalogue of Assamese Books, Hindu Religious Works, and Purāṇs.

*The Śrīmat Bhāgawat*, translated from the Saṅskṛit in verse by Śrī Honkor.<sup>2</sup>

*The Śrīmat Bhāgawat*, translated from the Saṅskṛit in prose by Kabi Ratna.

<sup>1</sup> I owe my acquaintance with this pamphlet to the kindness of Mr. E. A. Gait, I. C. S.

<sup>2</sup> Śrī Honkor (Saṅkar) the founder of the Mahā Purāṇī sect of Vaiṣṇavas in Assam, who flourished (in the reign of Rajah Nara-nārāyaṇa) about 400 years ago, and his contemporaries Rāmasaraswati alias Ananta Kondoli



*The Mahābhārata*, translated from Sanskrit by Rāmsaraswati alias Ananta Kondoli.

*The Rāmāyaṇa*, translated from Sanskrit by Rāmsaraswati alias Ananta Kondoli.

Gōvinda Miśra's translation in verse of the *Bhāgawat Gītā*.

Kabi Ratna's translation in prose of the *Bhāgawat Gītā*.

*Gīta Guṇamālā*.

*The Kīrtan of Śrī Honkor*.

*Daḥam* (*Daśam*, or tenth book of the *Bhāgavata Purāṇa*) of Śrī Honkor.

*Bhakti Ratnāvalī*, by Mādhav.

*Bhakti Premāvalī*, by Purosattam.

*Ratnākar*, in prose.

*Ratnākar Tīkā*, by Madhab Dēb.

*Bhakti Pradīp*, by Honkor.

*Vaiṣṇavāmṛit*.

*Gūpta Sindūmani* (*Chintāmani*).

*Amulya Ratna*.

*Guṇa Mālā*, by Śrī Honkor.

*Līlā Mālā*.

*Bhaṭimā*.

*Chapai Totai*.

*Hāzārī Ghōḥā*.

*Nō Ghōḥā*.

*Kathā Ghōḥā*.

*Dīpikā Sanda* (*Chanda*).

*Naba Hīdha* (*Siddha*).

*Anādi Patan*.

*Udhava Hāmāḍ* (*Sambāḍa*).

*Janma Nirnai*.

*Janma Bahasya*.

*Hānta* (*Sānta*) *Nirnai*.

*Kān Khōḍ*.

*Prahlād Saritra* (*Charitra*).

*Bhīma Saritra*.

*Shyamanta Haran*.

*Rukmiṇī Haran*.

*Uṣṇā* (*Ushā*) *Haran*.

*Kumar Haran*.

*Rām Kīrtan*.

*Rām Guṇa Mālā*.

*Bhīma Saritra*.

*Mādhav Saritra*.

*Honkor Saritra*, by Kaṇṭhābhūshan.

*Honkor Saritra*, by Dotyāri Thākur.

*Dēb Gōpāl Saritra*.

*Bura Bhasya*.

*Deka Bhasya*.

*Nāma Mālīkā*.

*Bijai Daḥam*.

*Harivangṣha*, by Bhāwānanda.

*Kriyāg Sākhya Vāṇau*, by Dēb Gōswāmī.

and Mādhav appear to have been the earliest writers in the Assamese language. The greater portions of the religious works mentioned in this catalogue were written by them, though the works of Kabi Ratna, Aniruddha, and others are also numerous.



*Biswa Hari Akhyān.*  
*Brahma Vaivarta Purān*, by Shūbhanāth (Sōbhānāth).  
*Dharma Purān.*  
*Bāmāna Purān.*  
*Utkal Khaṇḍa.*  
*Markandēya Purān.*  
*Itihāsa Purān.*  
*Bhaviṣhyat Purān*, by Sharobhanma Bhattacharjya.  
*Nāradya Purān.*  
*Brahmāṇḍa Purān*, by Ramgovinda.  
*Viṣṇu Purān*, by Ramgovinda.  
*Kālikā Purān*, by Brajanath.  
*Kārma Purān.*  
*Adhyātmā Rāmāyan.*  
*Harisandra (Hariachandra) Akhyān.*

#### History.

'In no department of literature do the Assamese appear to have been more successful than in history. Remnants of historical works that treat of the times of Bhagadatta, a contemporary with Rājā Yudhishthira, are still in existence. The chains of historical events, however, since the last 600 years, has been carefully preserved, and their authenticity can be relied upon. It would be difficult to name all the historical works, or as they are styled by the Assamese, *Būrañjis*. They are numerous and voluminous. According to the customs of the country, a knowledge of the *Būrañjis* was an indispensable qualification in an Assamese gentleman; and every family of distinction, and especially the Government and the public officers, kept the most minute records of historical events prepared by the learned Paṇḍits of the country.

'These histories were therefore, very numerous, and generally agree with each other in their relation of events. A large number is still to be found in the possession of the ancient families.

'In 1829, Haliram Dhekial Phukan printed and published, in the Bengali language, a brief compilation from the *Būrañjis*; and in 1844, Rādhānāth Bor Barua and Kāsināth Tāmūli Phukan published at the American Mission Press, a somewhat more comprehensive work on the history of Assam in Assamese. A portion of the History of Kāmrūp has been also since published by the Missionaries in the *Orunodoi (Arunodaya)* Magazine.

#### Medicine.

'The Hindu system of medicine was professionally studied in Assam by numerous families of distinction; and many of the officers in the courts of the Ahom kings were professed physicians. Some knowledge of medicine constituted one of the chief accomplishments of a well-bred Assamese gentleman. The learned physicians translated into plain Assamese almost all the principal Saṅskṛit works on medicine, as they were known in Assam. The Saṅskṛit Medical Dictionary, the *Chikitsāśāstra* and the *Nidāna* have been rendered into Assamese. In fact, the text books of learned physicians were often translated into their mother tongue for the use of beginners as a preparatory course for entering into the study of the original works. We have seen several works of the kind, though we cannot now quote their names from memory.

#### Dramatic Works.

'The Assamese seem to be zealously devoted to theatrical amusements; and scarcely a month passes in the villages in which some of the dramas composed in Assamese are not performed in the public Nāmghora. The dramatic works having for their subjects chiefly some



historical events treated of in the *Mahābhārata*, *Rāmāyaṇa* or *Śrīmat Bhāgawata*, are purely original productions, written principally by Honkor, Mādhab and their followers. The following list will suffice to shew their nature :—

*Kaṅgha (Kaṁsa) Badh.*  
*Bali Salan (Chhalan).*  
*Parijāt Haran.*  
*Kālī Daman.*  
*Rādh.*  
*Sītā Shyambar.*  
*Bhōjan Byabāhār.*  
*Rājāya.*  
*Dadhī Mathan.*  
*Patnī Praśād (prasāda).*  
*Bastra Haran.*  
*Kumār Haran.*  
*Piparā Gāsā.*  
*Rukmiṇī Haran.*  
*Shyamānta Haran.*  
*Sītā Haran.*  
*Amṛita Mathan.*  
*Hara Mōhan.*  
*Sītā Pātāl.*  
*Rāmāhoamādh.*  
*Gōvardhana Jātrā.*

*Nriṅgha (Nṛisṅha) Jātrā.*  
*Tāl Bhañjan.*  
*Durbādhā (Darvāsā) Bhōjan.*  
*Grāha Gajindra.*  
*Pātana Badh.*  
*Chakrabāt Badh.*  
*Kēhī (Kēś) Badh.*  
*Jarahandha Badh.*  
*Byamba Badh.*  
*Pralamba Badh.*  
*Baka Badh.*  
*Aghāhura (Aghāsura) Badh.*  
*Mahirāwana Badh.*  
*Rāwana Badh.*  
*Kulāsal Badh.*  
*Rādhā Kṛishṇa Hamōād.*  
*Bhūmi Loloā.*  
*Gāālī Pārā.*  
*Ajāmīl Pakhya.*  
*Kṛishṇa Nirjān.*  
*Bhishma Nirjān.*

#### Arithmetic.

\* One Bakul Kaistha appears to have been the earliest and most popular writer on arithmetic. He writes in verse, and gives important rules on surveying. He also translated into Assamese portions of the *Saṅkhyā Līlāvati*.

#### Dictionaries.

\* 'Jadurām's Bengali and Assamese Dictionary. This is a voluminous work, supposed to contain almost all the important Assamese words. It was written by Jadurām Deka Barnā in 1839 for Colonel Jenkins, and by him presented to the American Baptist Mission.

\* Mrs. Cutter's Vocabulary and Phrases, in English and Assamese, — Mission Press, 1840, pp. 251.

#### Assamese Works published by the Serampore Missionaries.

\* The whole of the Bible was translated and published in the Assamese language by the Serampore Missionaries with the aid of Atmāram Shorma, an Assamese Paṇḍit, in the year 1813. A second edition was issued from the Serampore Press in 1833.

\* St. Luke's Gospel revised by Messrs. Robinson and Rae. Robinson's Assamese Grammar, 1840.

#### Assamese Works published by the American Baptist Mission in Assam.

[Most of these are omitted. They are educational works, and Missionary tracts and translations of the *Pilgrim's Progress*. A few important ones only are given.]

#### Miscellaneous.

Brown's Grammatical Notices — English and Assamese.

*The Orunodoi* — A monthly magazine, continued from 1846 to the present time.







"Yāny pōpe Belgulagy."

Belgulaḍu Gummaḍa Sāmi bēle benpenḍ ande. "Bēle bentarā Kalkuḍā mullāṭy mune bāry, dātṭy kōredānte bēle benoḍu?" andḍy ammagy paṇḍe. "Balada bhāgoḍu Gummaḍaḍy woṇji kappe woṇji sire niry unḍu."

Andḍy paṇḍe mage:—"Yāny bendi bēlegy wori ūna paṇṭyji" andḍy bolji kaṭṭi bēsatte dettoṇḍe. Tana jiwogu tāny ūnonḍenā Sūwa Kalkuḍe. "Eiyaya ammerē mage bēle tūwere battenḍ-nina jiwa lkalewoṇḍanḍ." Andḍy paṇḍe Sambu Kalkuḍe. Ammany siletty pādḍydenḍ manta bēle benpe Sambu Kalkuḍe. Kārja saralḡ barperḡ Gummaḍany tūwere; yenkuleḡy jēnkuleḡy bēle benpāwoḍundu paṇḍery. Belgulḡḍy māy āye Sāmbu Kalkuḍe Kārjaḍy jōgāyenā. Kārjaḍy woṇji Kōladda hecha bendenā Kalkuḍeyē.

Yēnūra sūralḡ barawery Kārjaḡy tanukuleḡy aṇchenḍ nā; tūwoḍuṇḍy. Ākuḷa barpinenḡ tūye nāḍāde Gummadani sarūta malte mayakāye āpaganḍ. Ātena samayoḍu yēnūroḍu jōga bende (unḍaye) Yēnūroḍu yēlēḡy wotṭa padināḡy billuddo bēle hecha bende. Einḡ tūyery Bāirana Sūḍery kei woṇji, kārḡ woṇji deppāḍery yē.

(Sambu Kalkuḍanau), "panawuḍa mēḡy jātiḍy hīna." Bāirana Sūḍery yē-nana-ula dum buda" charyonḍe Sambu Kalkuḍe.

Woṇji keiṭṭy Gummaḍany milpaḍiyenā māya ayenā. Māyāyidēwadē Kārīṇjaḍy bēle benpende. Kārīṇjaḍy bēle bennaga Hirta Aḍḍyandāry Mitta Aḍḍyandāry tūwere batterḡ.

"Woṇji kārūḍā woṇji keiṭṭā dēwastāno raḍḍy kaṭṭyḍy pullyakeḷogy bali," japuḍanā andḍy kēṇḍery.

"Bali ḡgaligegḡy," japuḍende Sambu Kalkuḍe.

"ḡgaligegḡy malpanāye tyā," andḍy mōpe gubbiyery. Ākuḷa pōperḡ dēwastāna kaṭṭiyenā gōpura hirdiyenā; kalla paṇchāḡga pāgara aḡgana sutta malten jalakogu kere malte; weipero tēry malte-mitta dēwastāna kaṭṭyḍe; birtadēwastānogu battenā buṇādi pādīye, āye dēwastāna raḍḍyḷā pullyāwandi ulaiji kaṭṭiyenā. Pullyada balināye pidāḍa yenā Hirta Aḍḍandāry Mitta Aḍḍandāry kēṇḍyḍy pāry bannaga, dēwere appape āṇḍy dāneadanda. "Aḡgana jappande madelḡ muṭṭandendḍy woṇji tāraida niry woḍe muṭṭa barpuṇḍo aḍe muṭṭa jāḡy, āḍe muṭṭa jāḡy dēwereḡy kolpuṇḍā dēwastānogu baroli andḍy paṇḍery."

Woṇji tāraidaniry nūtra (120 muḍi) muḍi kaṇḍogu sutta battuṇḍy. Dēwereḡy sūwatti koriyery. Dāre yerḍery ganda purasado dettoṇḍery.

"Yāny pōpe (Sambu Kalkuḍe) tenḡkāyi Gaṅge miyere." Ubāryḍy Ubāra Tirta miyenāye.

"Baḍakāyi Bāḷa Sēnerḡy pōti rāj ogu Gaṅge miyere pōp-ende yē-aḍegḡy." Pōye Gaṅge miyenā

#### Translation.

"Take away the Bhūta in the water, O god! Offer milk! Help thy servants! Hear advice! Hear the advice of a thousand people of Maṅgalūr. Hear the advice of the people of nine Māgnes at Mulki. Hear the advice of a thousand people of the Baṇṭs. Hear the advice of the people of Maṇel. Hear the advice of three hundred inhabitants of Mugēr."

Now there is a village called Kella Puchehye Māṇṭrāḍi, where Kalkuḍa was born. His mother was one Kāla Bairi, and his father one Siva Kalkuḍa. Their daughter's name was Durgamma. To five brothers there was one sister. One son was a copper-smith; another, Yellūr Kalkuḍa, was a bell-metal smith; another a carpenter; another, Nārna Kalkuḍa, was a carver.

"I will go to Belgula," said he (Tambu Kalkuḍa).

His father was making an idol of Gummata at Belgula. "Have you finished Gummata without making a fault as large as a thistle-thorn or as a grain of rice?" said he to his father. "There is a frog and handful of water on the right side of Gummata."



"No one has yet found any fault in my work," said his father, and took a knife with a silver handle and killed himself.

"O my father, your son came to see your work only, but you have killed yourself!" said Sambu Kalkuḍa.

He buried his father and began to work in his place. Then a thousand people of Kārkaḷ came to see the Gummata, and said they wanted one like it; so Sambu Kalkuḍa disappeared from Belguḷa and appeared at Kārkaḷ, where he made a Gummata two cubits higher (than that at Belguḷa).

A thousand people of Yēnūr came to see the Gummata at Kārkaḷ, and said that they also wanted to establish one like it, and in the same way. When he saw them coming, he raised the Gummata straight up and disappeared immediately, going to Yēnūr. He made a Gummata, seven and seven, altogether fourteen, *kōla*<sup>18</sup> higher (than that at Kārkaḷ). One Bairana Sūḍa saw this and broke one of his legs and a hand.

"Bairana Sūḍa, you are rich and of a mean caste. You will see what happens hereafter," said Sambu Kalkuḍa.

He raised the Gummata straight up by only one hand, and disappeared, going on to Kārīṇja, where he said that he would work at something. While he was working there Hitta Adyandār and Mitta Adyandār came to see his work.

"Can you build two temples with only one hand and one leg? And will you go early in the morning all round the temple?" asked they.

"I shall make a round of the temple at once," said Sambu Kalkuḍa.

"Are you the man to finish such a work at once?" said they, and spat in his face, and went away.

He built one temple and a high building in front of it. He made a stone wall around the temple. He made a tank for bathing. He made a car, in which to draw the god. In this manner he built the temple on the higher ground and came to the lower ground. He laid a foundation for the second temple and built on it. He built two temples before the morning and made the god to turn over the temple in the morning. When Hitta Adyandar and Mitta (Milla) Adyandar heard this and came running, the god ordered them not to touch the walls and not to come into the yard.

"If so much ground as the water in a cocoanut will surround is presented to me you may enter the temple!" said the god.

Then it turned out that the water in a cocoanut was sufficient to pour around a place sowing a hundred and twenty *maṇas* of paddy! This place was presented to the god, and they received sandal and flowers.

"I go to bathe in the Gaṅgā in the south!" Sambu Kalkuḍa bathed in pure water at the Ubāra Tīrta at Ubāra.

"I will go to bathe in the Gaṅgā in the north, whither Bāṇa Sēnava has gone," He went and bathed there, too.

#### BURNELL MSS. No. 17.

#### POSA MAHARAYE.

Original, in the Kanarese character, occupies text and translation, leaves 233 and 234 of the Burnell MSS. Translation according to the Burnell MSS.

<sup>18</sup> Two cubits = 1 *kōla*.



## Translation.

There were four *kambalas* (large paddy fields) on four sides of the palace at Poṅkulā. The *kambalas* were ploughed at noon, and when this happened the Bhūta Pōsa Mahārāye was feasted in the evening with a thousand young coconuts, a *kalarā* of boiled rice,<sup>19</sup> and a thousand *sirs* of rice flour. In this manner Aitha Śēṭṭivāḷ, the richest man in the place, performed the feast, bringing out ancient ornaments of bell-metal kept at Peralā. He presented sufficient gold and silver ornaments and built a *matam*, and he presented the Bhūta with a head-ornament, rings for his ears, ornaments for his neck, a large ring for the arms and a jewelled bangle for his wrist, another for his neck, a cover for his back, and a bench to sit on. Then the Bhūta told him that he wanted the honors that are given to a god, viz., a bell and a sword, such as are given to Brahmā. Then he was presented with two drums. He also wanted a piece of land and a fire burning at his stone.<sup>20</sup> He further wanted a *matam* where a feast to him was to be performed.

He went to Kuredal Barke and had a feast at Kuyela Bariko. A flag was raised at noon and a feast was performed in the evening for him. Then he went to a place called Muli Botti Guttu. There he asked for a feast in the evening and a flag to be raised at noon. Kitna Naika at Beldā made a feast for him. Paduma Śēṭṭivāḷ performed a feast at his new house. Rama Parbu at Nayl performed a feast. Kittappa Naika at Parāri Guttu performed a feast. Kuttappa Naika at Lower Pañja performed a feast. Vājl Naika at Upper Pañja performed a feast. Aitha Śēṭṭivāḷ performed a feast. Chinnaya Śēṭṭivāḷ at Middle Pañja performed a feast for him. Gerappa Kaiyar in a lower part of Pañja performed a feast for him. Śaṅku Baidya in Upper Pañja performed a feast. Duma Baidya at a hut by an oil-mill performed a feast for him. Kōṭi Baidya at Alke Bail performed a feast. Basāva Baidya at Guri Kanda performed a feast.

Some persons from Kuvvidal Barke were going to bespeak a marriage at Muli Botti Guttu, where there were some girls who were very beautiful. The mother's name of one was Abbayē, and of another Dārā. Kāna Śēṭṭivāḷ arranged to be married to Sandā Kamboli at Kuvvidal Barke. He saw the girl on a Tuesday, and promised to send neck jewels by the next Tuesday. On the next Tuesday [the girl was brought to Kuvvidal Barke, and the marriage was performed on Wednesday. The girl came to her maturity as soon as the marriage was over. She bathed once or twice on the next days, and bathed on the fourth day; but there was no water for bathing on the fifth day. So a well was dug in a *kambala* where two *pikottas* were put up. Her husband told her to take her dirty cloths and to go to the well to bathe. When she went there, there was no water. Then she went towards Muli Botti Guttu. When she had passed two *kambalas* on the road, she reached Daiyaṅgule Mana, where she was concealed by the Bhūta Pōsa Mahārāye. He made her to disappear from Aṅkronḍa Adda to this place. Kāna Śēṭṭivāḷ prayed to him and promised that he would perform a feast if he would bring back the girl. The girl answered the call, but did not appear.

Then Pōsa Mahārāye went to Ēruvāḷ Paramēśvari and stood on her right side.

"You are a god and may stay in the temple: I will remain in the *matam*," said he.

## BURNELL MSS. No. 18.

## KAṆṆALĀYE.

Original, in the Kanarese character, occupies, text and translation, leaves 235 to 239 inclusive of the Burnell MSS.<sup>21</sup> Translation according to Burnell MSS.

<sup>19</sup> One *kalarā* = 14 *sirs*.

<sup>20</sup> It is usual for Bhūtas to have a particular stone attached to them.

<sup>21</sup> Leaves 237, 238 and 239 are blank.



## Translation.

There was a mother named Soyiramma Taiyar, a father named-Guru Sarapoli Naika, and an uncle named Bābe Sēnava. Guru Sarapoli had four children. One of them was called Aru Adana Sēṭṭi; another Unnappa Sēṭṭi; another Darama Sēṭṭi; another Sundaram Sēṭṭi. For these four children he built a building on the sea-shore. He brought some sand for them to write on. He put up a sloping table for them. Then the children began by writing on the sand, and when they could write on boards their father brought some leaves of a palm-tree, put them in the morning sun and heaped them together in the evening sun. He cut off both the ends of the leaves, and trimmed the edges. He put turmeric on the leaves. The children wrote on a bundle of such leaves and tied them to a tree in the street.

Then they took ink saying, "We will hereafter write in English." They wrote superior writings on stamped papers and kept them safe in their house.

"We have become clever, and so now let us build four shops on the sea-shore," said they. They put curry-stuffs into one shop, wheat and Bengal gram into another; into another a kind of rice called *samsā*; into another clothes. In this way, they had separate things in four shops.

Then they left off this trade and began to deal in bullocks. At Karmin Salē on the Ghāṭa there was one Yellappu Ganda. They went to him and said:—

"Yellappu Ganda, we want a pair of bullocks. Tell us the price and give us the bullocks quickly and the straw for them! Give us a superior kind of bullocks."

He brought bullocks differing in the colours of their four legs. Brown was the colour of their tails; white the colour of their heads and white were their tongues! He sold them with the straw for them. They paid three hundred rupees, and then they brought them to the *chāvāḍi* of a woman named Saminandēdi. They called her and asked her a foot's length of ground on which to cook.

"We give food to those who take it, and fruit to those who will not take food; but our ancestors never gave a place for cooking, and we will not give it now," said she.

Then she asked their caste and supplied them with water.

Then Kannalāye caused Saminandēdi to disappear and he went to his matam.

## BURNELL MSS. No. 19.

## THE WANDERINGS OF JUMĀPL.

Original, in the Kanarese character, occupies text and translation, leaf 240 and part of leaf 241 of the Burnell MSS. Translation according to the Burnell MSS.

## Translation.

He came from Sārastime in Mugērnāḍ. He passed the pleasure-garden in Baṭṭwāl. He came to Aiyyandālpatta in Ambadāḍi. There he entered the *guḍi* of Brahmā served by five Bhūtas. After this, he passed the banyan tree in Pachhanāḍka. He ascended the hill in Beṇṇaja. In Amuṇṇe he saw Brahmā of Ādibēṇṇu. He passed the jack-tree in Poiyye and the banyan tree in Poḍikāra. He visited the goddess Paramēśvari of Purāḷa. The three thousand men of Purāḷa assembled, and he was offered sacrifice at the gate of Purāḷa. He required a *sthāna*, and took possession of the *sthāna* in Uripāḍe. He said that he intended to walk a long distance, and crossed the river at Aḍḍanda. He passed the village of Iṭṭe. He passed Kāḷibolūr, and visited the Bhūta Muṇḍitāya of Muḷūr. He passed the Sāla Ferry and visited Baṇṇākula of Aṇaje. He took possession of the *sthāna* on the hill in Ballammole. He visited the god Amṇitēśvara, and required that a sacrifice should be offered him in the yard of the temple, and it was offered accordingly. He took possession of the *sthāna* in Paḍavōḍi and



received sacrifice in Pālatikaṭṭe. He passed by Doṇiṭṭe and Kallamugēr. He came to Aiyyan-dālpāṭṭa, and thence passed on to the *bīḍu* in Sampiṇṇa. He visited the Kartū, Sarakullāya.

He sent small-pox and sharp pain into Samujāḍ. The *prāna*-book was brought out to discover the cause of this sudden disaster. They found that a Bhūta equal to a god had come into the kingdom, and they asked him to tell them what he wanted. He required a swinging cot set with pearls to be put up for him in the *bīḍu* in Tampiṇṇāl; the dagger used by the Ballā of Aiyyaṇḍāl; the *sthāna* in Muḍār to be consecrated to him; a flag to be raised to him, and to be drawn in a car. The god in that place was called the Eternal God, and this Bhūta became known as the Eternal Jumāji.<sup>22</sup>

#### BURNELL MSS. No. 20.

#### THE STORY OF JĀRANTĀYA.

Original, in the Kanarese character, text and translation, occupies part of leaf 241 and leaf 242 of the Burnell MSS. Translation according to the Burnell MSS.

#### Translation.

A *dhaffa* of Bārebail and a magician of Dērebail, together with four other *dhaffas* had seed enough for sowing and a field to cultivate, but had no bull-buffaloes for ploughing. A certain man had brought four thousand bull-buffaloes to Buleribuddyōṭṭu. They heard the news and passed Poiyye and a house in Nirmārga, and came to Buleribuddyōṭṭu. Then they saw the four thousand bull-buffaloes, and asked the owner to tell them the price of two bull-buffaloes.

"One thousand pagodas for the fore-legs and one thousand for the hind-legs," said he.

They then prayed to Jārantāya saying: "If you make our minds and the bull-buffaloes to agree with each other, we will make you our family-god. We will worship you at the right-hand of our god in our house at Maiyya, both in the time of prosperity and in the time of distress."

He made their minds and the bull-buffaloes to agree with each other! And the *dhaffas* returned home, taking the two bull-buffaloes with them. They returned by way of Poiyye and passed the house in Nirmārga.

They had worshipped the Bhūta for about six months, one year or two years, when, after a short time, famine appeared. Then he required that a dagger should be placed in his *sāna*.

He took possession of the *sthāna* in Maṇiyāl, requiring that the flag should be raised and that he should be drawn in a car. On leaving the *sthānas* in Poiyye, Nirmārga, and Maṇiyāl he settled himself in Sāira. He required that the *sthāna* in Vaṇjare should be given to him. He next made himself known as the "Three Bhūtas of Sāira." He ascended the hill in Aḍḍanda, and visited the god Mañjunātha at Kadri, the god Śarva, Brahmā of Aḷake and fourteen other Bhūtas. He took possession of two *mathas*, known as the Kariyāne and the Boḷiyāne. He entered the *mathas* and kept a numerous guard in them.

The soothsayer was questioned as to the cause of this disaster.<sup>23</sup>

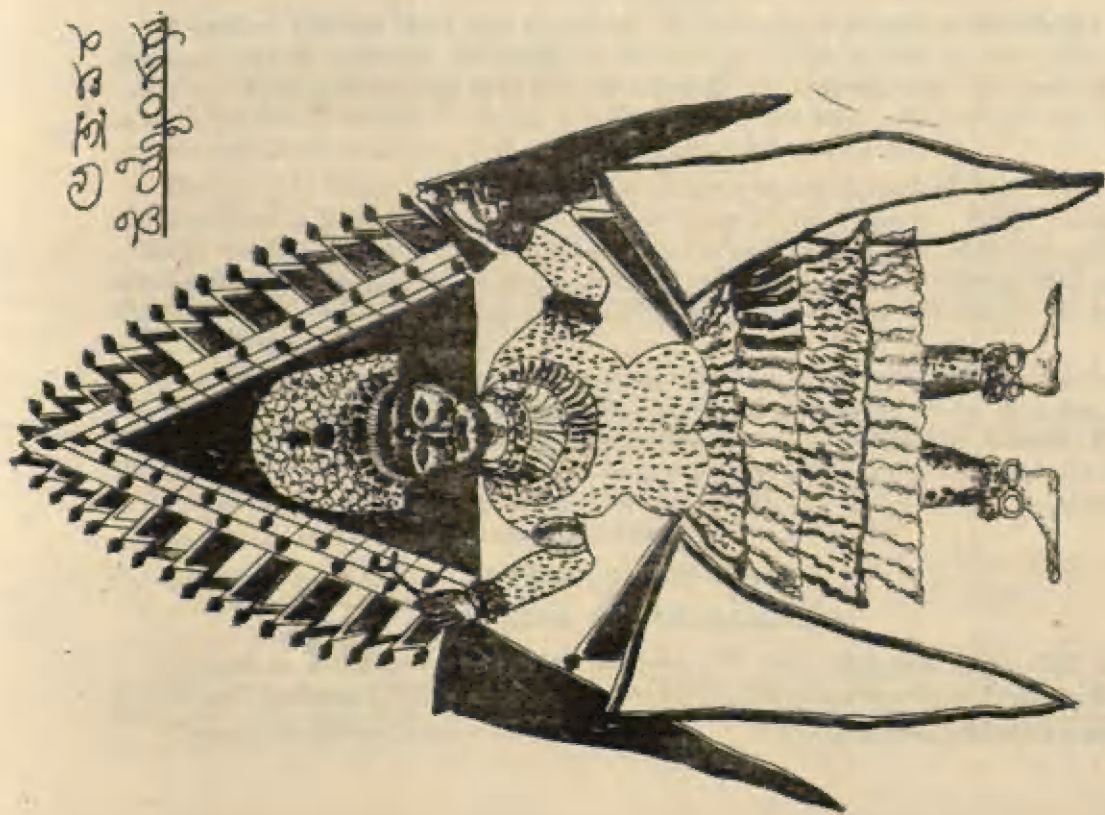
"If you give me half of the land belonging to the *matha*, I will relieve you from the disaster that has befallen you," said Jārantāya.

Half of the land belonging to the *matha* was given to Jārantāya. The man relieved by the Bhūta was one Dēvu Baidya. The Bhūta said that that he wanted a dagger in his *sāna*, and Dēvu Baidya caused a *sāna* to be built for him in Boḷār, after which the Bhūta became known as the umbrella (guardian) of the hundreds of families in the four quarters.

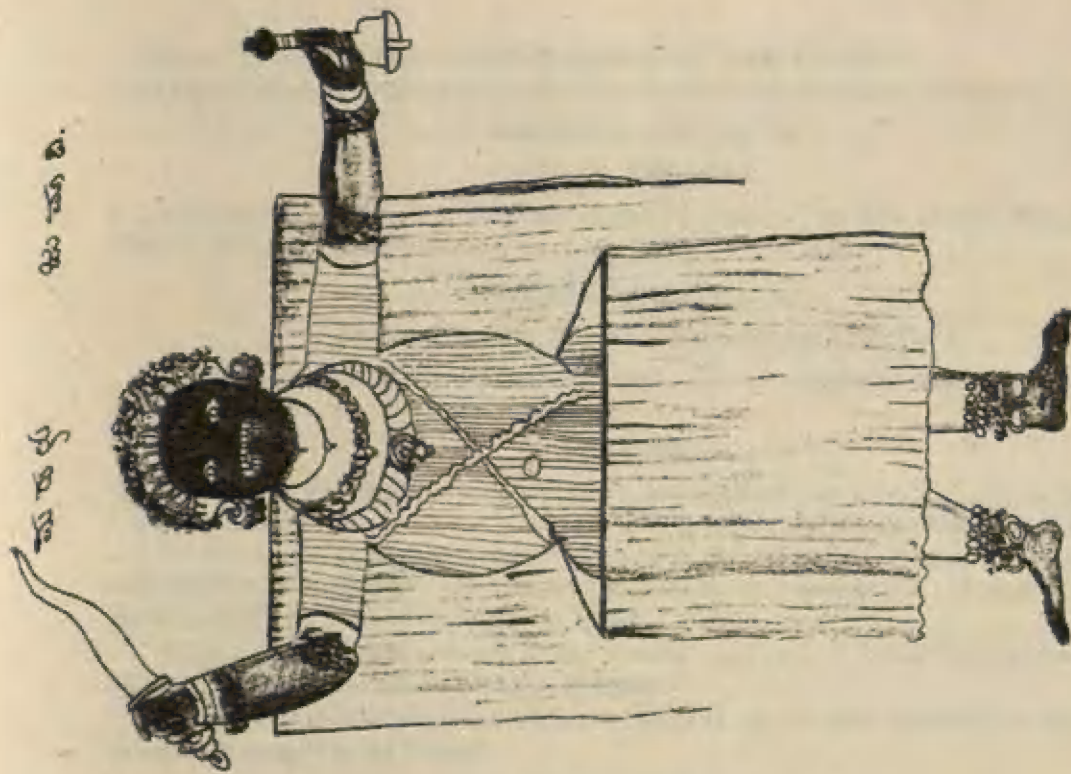
<sup>22</sup> [The native artist in illustrating him, however, calls him Foolish Jumāji: — Ed.]

<sup>23</sup> [A gap in the legend here. — Ed.]





அதுவர  
பெய்யொருவர்



பெய்யொருவர்  
அதுவர

IV.—The Devil Worship of the Tuluvas.  
Fig. 1. Attaver Daiyongulu. Fig. 2. Foolish Jumadi.







## BURNELL MSS. No. 21.

## PERAR BOLANDI.

The original text, in the Kanarese character, occupies leaf 243 of the Burnell MSS. There is no translation of this short tale given in the Burnell MSS.

## BURNELL MSS. No. 22.

SOME ACCOUNT OF MIJĀR<sup>24</sup> KODAMANATĀYA.

Original, in the Kanarese character, occupies, text and translation, leaf 244 of the Burnell MSS. Translation according to the Burnell MSS.

## Translation.

He came to the temple of the god Irvail, and required that a feast should be celebrated for him in the yard of the temple. On leaving it he passed the village of Daraṇa in the East, and the *gudi* of the goddess Mahāmāhl. He passed the hill named Bolakallu (white stones), and came to Irandālpatta. He visited the Bāragas of Irandālpatta, and required that a sacrifice should be offered him in Kukki Katte.

"The sacrifice is sufficient; now I want a *sāna*," said he. "I want the daggers of Irandālpatta, Kukki Katte and the *sthāna* in Kemrāje."

He said also that he would make himself known as the umbrella (guardian) of Kemma-  
jebettu, Mijārguttu and Irandāl.

## BURNELL MSS. No. 23.

## THE ACTS OF KĀNTUNEKBI BHŪTA.

Original, in the Kanarese character, occupies, text and translation, leaves 245 and 246 of the Burnell MSS. Translation according to Burnell MSS.

## Translation.

A sudden disaster came upon the world. It reached the *Sthāna* in Paṇambūr. The thousand men of Paṇambūr assembled in the *bidu*, and tried to find out the cause of the calamity. After finding it out, they put the calamity in a magic-box and had the box taken to the *bidu* in Paṇambūr, placing it in the centre of the *bidu*. They opened the box;— whoever looked into it became blind; whoever heard of it became deaf.

The hero (the Bhūta) entered the person of a woman named Kiveri of Paṇambūr. The people referred to the *prasaṇa*-book to ascertain the cause of the calamity. They found that a Bhūta, who was as agreeable as the gold worn on the body to Bannikaṭṭa of Gujjer, and who might well be the crown of a family, had come to the *bidu* of Paṇambūr in an invisible shape. The Bhūta required that his *sāna* should be furnished with a dagger, and caused the *sāna* to be built behind the *bidu*, and dwelt in it.

On leaving Sālapatta in Paṇambūr, he crossed the river at Aḷḍanda, and came to the hill in Pirya-paiyyar. On leaving Ainūdālpatta, he settled himself in Sāira, and contracted friendship with the god Mañjunātha, the god Sarva, Brahmā of Aḷake and fourteen Bhūtas. He made himself known as one of the Five Bhūtas of Sāira, and said that he wanted the dagger of Sāira, and a dagger for his *sāna* at Poḷāyibettu. He made himself known as one of the five Bhūtas, and as the umbrella (guardian) of Sāira.

## BURNELL MSS. No. 24.

## THE ACTS OF MAGRANDAYA.

Original, in the Kanarese character, occupies, text and translation, leaves 247 to 252 inclusive of the Burnell MSS.<sup>25</sup> Transliteration by Dr. Manner: translation from the Burnell

<sup>24</sup> This word is misprinted Miyār at Vol. XXIII., p. 2, ante.

<sup>25</sup> Leaf 251 is blank and leaf 252 is missing.



MSS. checked by Dr. Männer. An autograph note states that Burnell procured this tale from the Pombaļa Kānta, at Mangalore, in February 1874.

### MAGRANDĀYA PĀḌANA.

Pañjipāḍida barke-aṣṣu woñji appegu  
 Nala jana baleluge-ākule padary  
 Kāmarei Bhaṭṭeranddy woñji, Raṅgapparei  
 Bhaṭṭeranddy wori, Ujapparei Bhaṭṭeranddy woñ,  
 Nandapparei Bhaṭṭeranddy wori. Ākaṣa aṣṣu  
 Woñji būduḍuittery. Magrana kāla meggyagūlā  
 Palayagūlā nyāya battndy. Meggye pandery  
 Īrega yeika woñji būdu sallandy.  
 Woñji karaṭṭu bawana sallandy anddy pandery.  
 Woñji guwelyda niru sallandy.  
 Yānu dēsāntrogu pōpe anddy megye pandery.  
 Naḍṛyadaga bolli kudreḍu kuḷderu, āru.  
 Bolliḍa (bolpu) sattiye pattāyery.  
 Naḍa ditiḡe (pañchaditiḡe) pāttāyery.  
 Pañjipāḍida barke kaḍateru. Māyudamake kaḍateru.  
 Aḍḍada padāwu pattiery.  
 Mugeruṇḍy siṁe kaḍateru.  
 Pānemugery poyye kaḍateru. Ambaḍāḍi Aindāle  
 Paṭṭa (māgane) kaḍateru. Yēryada gōli  
 Kaḍateru. Pilipāṭṭjara kaḍateru.  
 Kallimajalu Kalkāru kaḍateru.  
 Nuga kambuḷa kaḍateru.  
 Piryōḍi dēwere dēwastānāṣṣu  
 Bannaga nālweru piriweḍidāru brāneru.  
 Kudigrāma sāyiroḷa dēwastānoḍu kūḍaderu.  
 Imbereny tūyinākula  
 Bonḍada kāniḡe konḍu batteru.  
 Konḍatti kāniḡeny gettonderu  
 Baṭṭa Ballāye yeṅkule jātida nyāya kēḍu  
 Koroḍandu Piriweḍidāruḷā Kudigrāmamāganēḷā  
 Kēḍery. Yānu Maṅglārugu pōdu barpe  
 Aḍḍuḍa bokkanikule nyāya kēḍyḍu korpe  
 Anddy battēru ullāye pandery.  
 Peryōḍi dēwere dēwastāna kaḍateru.  
 Tumbē Uḷāru kaḍateru Kilāḍibannāle  
 Barke kaḍateru. Varadēwara dēwere  
 Stala kaḍateru. Aḍḍyāra māgane kaḍateru.  
 Gaḍḍeda chāwaḍi kaḍateru.  
 Gaḷḷarakēḍu kaḍateru.  
 Maṅglāru samstānogu batteru.  
 Maṅglāru arasulēny tūyery.  
 Kei muggyery-woḷtu Baṭṭa, woḍery pōpa  
 Anddy Maṅglāru arasule appane āḍy.  
 Aiky Pañjipāḍida barikeḍy.  
 Worti appegu nālweru bāleṣu itta  
 Meggyāgūlā palayāgūlā wotra kalau  
 Battndy. Yānu dēsāntrogu pōpe  
 Anddy battini.



Īre arike malpere batte anduḍu  
 Baṭṭa Baṭṭāye paṇḍeru.  
 Aiky arasuḷa i deśantro pōwoḍḍi  
 Ī Kudigrāma maganeḍu  
 Kañchigāra Kēriḍuḍu pattinan Arkula tūru  
 Muṭṭa yena hēlikeḍu adhikāra paḍewonḍuppula.  
 Anduḍu arasuḷa paṇḍeru  
 Māganeda adhikāra koriyeru  
 Māganeda gaḍi pattieru.  
 Uḷa ūru aramane kaṭṭāyeru — Bhaṭṭa Ballāye  
 Kaṭṭuḍu wokkelāyeru.  
**Bhaṭṭeru ullāya marmālu Toipergaḍedāru anduḍu.**  
 Āregu wartamāna āḍu  
 Uḷaūruḍu tana tammale būḍu kaṭṭiyeru anduḍu  
 Marmālu Pañjipāḍida barkeduḍu jattuḍu batteru.  
**Āreḍoppe Magraṇḍāye Pañjipāḍida barkeduḍu**  
**beriye batte.**  
 Marmālu Uḷaūra aramanegu batteru.  
 Baṭṭi galigegu tammale marmālenḍu tūdu  
 Santōṣa maltonḍeru.  
 Marmālu battalu anduḍu āni rātreḍu Magraṇḍāye  
 Bhaṭṭeru ullayagu swapnodu tōjiye  
 Īre marmāle beri pattonudu batte.  
 Īru santōṣeḍu illaru.  
 Īre rājoḍu yenkuḷegu woḷḷi māḍa āwoda anduḍu  
 Swapnodu tōjiyindḍu.  
 Manadāni Kudigrāma māganenḍu Uḷaūra aramanedḍu  
 Bhaṭṭeru ullāye kūḍayeru.  
 Kūḍāḍu yeṅkuḷe janana kaṭṭaleda Bhūta (kula bhūta)  
 Pañjipāḍi barikeduḍu baude.  
 Āyagu irājjyodu woḷḷi māḍa āwoḍuḍuḍu  
 Swapna āḍu.  
 Nikuḷa maganedākulu dāne panparu anduḍu  
 Bhaṭṭa Ballāye maganeḍa kēḍeru.  
 Aiky māganedākulu paṇḍini Īre appaḍegu  
 Yeṅkuḷa mīrayo.  
 Īre appaḍe yeṅcha āpunda ancha naḍapuwa anderu.  
 Bhaṭṭeru ullāyela māgonela **Kanapaḍḍu**  
 Māḍa kaṭṭayeru. Māḍa kaṭṭāḍu bhaṇḍi āḍu.  
 Koḍi yēruḍu, nēma āḍu, ānēma tūwere batteru.  
**Arkula būḍuda Dēwu Nāyikeru Seṭṭi nēma tūyeru.**  
 Ārenḍu ā Bhūta tūḍu. Siṅgārada purpa lettuḍu  
 Korpāyeru. Āre beriye batte. **Kanapaḍidāye**  
 Battuḍu mūlu (Dēwunāyikere illaḍu) saṅkaḍodu.  
 Konḍu pāḍiye balimeḍu kēḍeru.  
 Kanapaḍi dāye Īre beri pattonudu batte.  
 Āyagu Īre jāḡuḍu sīna āwoḍaḍuḍu  
 Tōjiḍu barpuḍu anduḍu nimityada bhaṭṭeru paṇḍeru.  
 Tana wokkelḅḅu kūḍayeru Dēwunāyike  
 Kūḍāḍu yānu Kanapaḍi āyana tūwere pōye.  
 Alṭu yena beri pattonudu ā Bhūta battuḍu.  
 Baḷime kēpnaga āyagu mūlu sīnalā āwoḍaḍuḍu



Tōji battyṇḍy.  
 Nikuḷa dāne paṇṇary andyḍy Dēwanayikeru  
 Tana wokkeluṇy kēṇḍery.  
 Wokkely paṇḍery ire appaṇe mīraya.  
 Īregy yeṇchāṇḍā nūchenē yeṇkuleḡy andyḍy.  
 Dēwanayikerlā wokkelglā  
 Gummāḷy Durgada māḷa kattāyery.  
 Aṇḷa koḍi yēṇḍy. Āyana andy.  
 Aṇḷa paḍary leppāyery, Bhūta Magrandāya andyḍy  
 Nāḷaḍy koḍi yēṇḍy bandi āḍy nēma āyi magrana.  
 Kūla Magrandāya Baṇṇe alṭy pidāḍiye.  
 Kadre Maṇjunātha dewere staloku batte.  
 Āre bhēṭimalte. Āre appaṇe āṇḍy.  
 Yeyyāḍiḍy Jārandāya sāna unḍa, āḍegy pōla andyḍy  
 Yeyyāḍiḍy pōye.  
 Jārandāyanu andy maltoṇḍe.  
 Jārandāya sāna horatyḍy bēṭe sānoḍji kaṭṭānwoṇḍe.  
 Jārandāya nōmoḍuḍa bokka āyagylā nēma āṇḍy.  
 Alṭy lakkiye Maṇḡalūru pēṇḍy.  
 Kālama dōwereny tūyo. Āre bhoṭi maltoṇḍe.  
 Aḷhāriḷeny nāḷy ūru andyḍy paṇṇuṇḍa.  
 Aḷḷenu andy maltoṇḍe.  
 Ākālamma dōwere dēwastinada bākilyḍy  
 Nēma gettoṇḍe  
 Aṇchenē ā nēma ini muṭṭalē naḷatyḍy barpuḍu.

#### Translation.

A mother had four children at Pañjapāḍi, whose names were Kāmariya Battalḷe,<sup>26</sup> Raṅgappariya Battalḷe, Ujjappurāya Battalḷe, and fourth Nandappurāya Battalḷe. They lived in a *būḷu*. In the second year quarrels arose between the elder and the youngest brothers.

The youngest brother said to the elder: "We cannot live in one house; we cannot take rice boiled in one pot. We cannot drink water from the same well: so I go to a foreign country."

The youngest brother mounted a white horse at midnight, and made one servant hold a white umbrella, and another hold torches; and thus he left Pañjapāḍi. He crossed the river Mayi and passed over a plain at Aḍḍi. He came to Magernāḍ. He then passed by a sand-bank at Panimugēr, and by a place called Aidālepattā at Ambaḍiḍi; by a Banian-tree at the village of Erya; by a place called Pilipāñjara; by the places called Kalmaḷe and Kalkār; and by the *kambala* at the village of Nāṅra.

When he came to the temple of the god at Periyōḍi, four Brāhmanas of Periyōḍi and a thousand men of Kudigrāma were gathered together at the temple. They saw him and gave him tender cocoanuts. The Battalḷaya took the tender cocoanuts brought by them, and the inhabitants of Periyōḍi and of Kudigrāma Māgne asked him to settle quarrels among them about their caste.

"I must go to Maṇḡalūr, but will return back again, and settle your quarrels," said the Battalḷe.

He passed by a temple at Periyōḍi; by the villages of Tumbē and Uḷaūr, and by a place called Kilāḍibannākaḷu. He passed by the temple of Varadēśvara, and the Māgne of

<sup>26</sup> [That is, apparently, Bhaṭṭa. — Ed.]



Aḍyār; the *chāvaḍi* of the village of Gaḍḍe; the tank called Gujjarakēḍa, and came to Maṅgalār. He visited the King of Maṅgalār, and saluted him.

"From where do you come? And where are you going?" asked the King of Maṅgalār.

"We were born four children to one mother at Pañjapāḍi. Quarrels arose between us brothers, and I left with the intention of going to a foreign country, and also to inform you of this matter," said the Battalje.

"Do not go to a foreign country. It is better that you remain here under my authority, cultivating lands which lie between the Kañchigāra Kēri in this village of Kudigrāma and the stream at the village called Arkula," said the king.

Authority over the Māgne was given to him and a boundary was made. The Battalje made his people build a palace at the village called Uḷār and entered the palace.

The Battalje had a niece named Toipergaḍethār, who came to know that her uncle had now a palace at Uḷār. So she left Pañjapāḍi, and Magrandāya the Bhūta followed her from Pañjapāḍi. The girl came to the palace at Uḷār, and as soon as she came there, her uncle saw her and was glad that his niece had come to him. That night the Battalje saw Magrandāya in dream, who said:—

"I followed your niece, and you are now very happy: therefore, give me a *matham* in this your country."

Thus was the complaint heard by the Battalje in a dream. Next day the inhabitants of Kudigrāma Māgne were called to the Uḷār palace by the Battalje, and he said to them:—

"A Bhūta, which is worshipped by my family, has arrived from Pañjapāḍi. I have had a dream that he wants a *matham* in this country. You people of the Māgne, what do you say?"

Thus asked the Battalje of the people of the Māgne.

"We do not disregard your order; we are ready to do what you order," said the people of the Māgne.

The Battalje and the people of the Māgne built a *matham* at the village called Kaṇapāḍi. after which a car was made for the Bhūta, a flag was raised, and a sumptuous entertainment given.

Dēvu Naika of Arkula Biḍu came to see that feast and the Bhūta saw him and called to him and gave him Areca-flowers. On his return the Bhūta followed him and went to his house, where he spread disease. Then Dēvu Naika made a Brāhmaṇ astrologer refer to the *praśna*-book.

"Kaṇapāḍitāya the Bhūta (*i. e.*, Magrandāya) has followed you, for he wants a *sānam* in your country," said the astrologer.

Dēvu Naika called his tenants and said: "I have been to a Bhūta feast at Kaṇapāḍi and the Bhūta has followed me; and now it is found by reference to the *praśna*-book that he wants a *sānam* here. What do you say?"

"We do not disregard your order: the duty lies on both you and us," said the tenants.

Dēvu Naika and his tenants built a *matham* at a place called Gammāḍa Durgā, where a flag was raised, a festival was celebrated, and where he was known by the name of Magrandāya.

In the year after that feast, Magrandāya's Bhaṇṭa (attendant) left that place and came to a god named Mañjunātha at Kadri, and visited him. Mañjunātha ordered the Bhaṇṭa to go to the *sānam* of Jārantāya the Bhūta at the village of Aiyadi, and he went there. He made friendship with Jārantāya, and he got a separate *sānam* there. Festivals were



performed for him after those for Jārantāya. He then left that place and came to the goddess Kālamma in the town of Maṅgalār and visited her. Her priests are known by the name of the people of the "Four Countries," and he made friendship with them, and a festival was performed for him at the gate of the temple of the goddess Kālamma. In the same manner the feast is performed to him there to this day.

(To be continued.)

### NOTES ON THE SPIRIT BASIS OF BELIEF AND CUSTOM.

BY J. M. CAMPBELL, C.I.E., I.C.S.

(Continued from p. 48.)

**Metals.**—To the evidence given under this heading *ante* Vol. XXIV., p. 57 ff. (Ch. I., i., 5 c., Metals) in support of the view that, among spirit-scarers, metal holds a leading place, the following additions are offered. The bulk of this fresh material is connected with iron. It may be arranged under the following heads:—the simple virtue of cold iron, the virtue of iron to which is added the scaring quality of heat, the virtue of iron aided by the guardian power of the Tool, as the nail, the knife, the sword, the hatchet, the sickle, the ploughshare, the rake and the key; finally iron with which is associated the merit both of a lucky shape and of a close connection with a guardian part of a guardian animal, such as the horse-shoe.

**Iron.**—Among the Hindus of Gujarāt, in Western India, the two chief articles that guard against the malign influence of the evil eye are iron articles and articles of a black colour.<sup>12</sup> In Eastern India, the performer of funeral rites touches cold iron to guard himself against any evil spirits he may have dislodged from the dead body.<sup>13</sup> In Gujarāt, when a spirit refuses to leave the body of a possessed man, the exorcist catches the patient's hair, buffets him or beats him with an iron rod.<sup>14</sup> To guard against a return of spirit possession a Gujarāt Hindu wears an iron wristlet.<sup>15</sup> In North India, a piece of iron is tied to the wrist or to the ankle to keep off the Evil Eye.<sup>16</sup> The door and the furniture of the Pārl lying-in room are of iron.<sup>17</sup> In A. D. 570, when Zemarchus, the Byzantine ambassador, came near the camp of the Great Khān, he was met by Turks offering a piece of iron. They rang a bell, beat a drum, burned incense, and raged like maniacs driving off evil spirits.<sup>18</sup> The dress of the Siberian mediums or *shāmāns* described by Girchino was for the men on each shoulder two pointed iron horns, with iron rings, a saw-toothed plate of iron, and hanging Chinese locks. The women's dress was tasselled with iron discs and a rusty iron lock hung from a braid of hair.<sup>19</sup> When the Roumanian of South-East Austria hears the first thunder of the season, he knocks his head with a piece of iron and is free from headaches for the rest of the year.<sup>20</sup> In Germany and in England, in the seventeenth century, during a thunderstorm, iron or steel was laid on a beer barrel to keep the beer from turning sour.<sup>21</sup> The Middle Age Germans held that a were-wolf could be turned into a man by crossing its path with a knife, a sword, or a ploughshare,<sup>22</sup> the sense being that the sight of the iron scared the evil spirit out of the man who, without the inspiration of the evil spirit, fell back into the true likeness of a man. The Arab's shout, "Hadid, Hadid (Iron, Iron)," when he sees a spirit-ridden whirlwind, is oddly the same as the Scottish fisherman's shout, "Cauld Airan," if, as they are putting out to fish,<sup>23</sup> any of their number mentions an unlucky word, brags of his riches, of his wife's looks, or of his last take of fish, or takes God's name in vain. In both cases the sense is that the evil is turned aside by naming or touching the great scarer cold iron. The object of the Estonian custom of biting at cold iron before eating the first

<sup>12</sup> The late Mr. Vaikunthram's MS. Notes.

<sup>13</sup> The late Mr. Vaikunthram's MS. Notes.

<sup>14</sup> *Folk-Lore Record*, Vol. IV., p. 136.

<sup>15</sup> *Yule's Cathay*, Vol. I., p. CLXIII.

<sup>16</sup> *Nineteenth Century Magazine*, No. 100, p. 136.

<sup>17</sup> *Aubrey's Remains of Gentilism*, p. 22.

<sup>18</sup> *Guthrie's Old Scottish Customs*, p. 149, and MS. note from Mr. James Douglas of Bombay, dated 6th December, 1895.

<sup>19</sup> Elworthy's *The Evil Eye*, p. 223.

<sup>20</sup> *Op. cit.*

<sup>21</sup> MS. Notes on Pārl Customs.

<sup>22</sup> Howarth's *Changir Khān*, p. 146.

<sup>23</sup> Moncreu Conway's *Demonology and Devil-Lore*, Vol. I., p. 314.



bread of the new harvest<sup>24</sup> seems to be to drive out of the eater all evil before he partakes of what he considers sacramental or guardian-housed bread. In Cornwall, iron controls fiends,<sup>25</sup> and the Welsh faery wife disappears if touched by iron.<sup>26</sup> In Scotland, a piece of cold iron was laid close to a woman in child-bed to scare the faeries.<sup>27</sup>

With the added virtue of fire, iron becomes one of the great disease-scarers. Hindus use the actual cautery with a red-hot iron with great success in curing rheumatism.<sup>28</sup> The mere threat to brand an epileptic with a red-hot iron has so affected the patient that his fits have never come back.<sup>29</sup> In North Africa, the sovran Arab remedy for nearly every disorder is burning with a red-hot iron.<sup>30</sup> In Scotland, lumps on a cow's udder are cured by rubbing them with water heated by a red-hot iron.<sup>31</sup>

*Tools.*—Again, by shaping it into a tool the guardian virtue of iron is enhanced. The knife was one of the earliest of Hindu medical agencies. According to the medical books the healer who knows mineral cures is like a god, he who knows the virtues of herbs and roots is like a man, he who uses the knife and fire is like an evil spirit or Asur, he who knows charms and prayers is like a prophet.<sup>32</sup> In West Multán, when a Musalmán, Jatt, or Bilách boy is born, a knife is struck in the ground, close to the mother's head, to keep off evil spirits or *jians*.<sup>33</sup> The Arab belief, that the whirlwind is a devil who fears iron, is widespread in Europe. The Briton peasant throws his knife and fork at the devil who lifts up the hay in a whirlwind; the German peasant throws his knife or his hat at the witch in the whirlwind.<sup>34</sup> In Barbary, among the Moors in the seventeenth century, a black-handled knife tied to the end of a spar drove away the water spout.<sup>35</sup> The seventeenth century Italians had the same practice with the addition that crosses were made in the air with the black-handled knife, and at every cross the point of the knife was stuck into the side of the ship.<sup>36</sup> That the whirlwater like the whirlwind was considered a spirit, a passage in Thevenot's *Travels* (A. D. 1687)<sup>37</sup> shews: "The sailor with a black-handled knife cut the air toward the spirit or water-spout as if he would cut it." The sign of the cross would add scaring power, and, as among the Romans, in the Italian mind, *deffers* or to fix down the point of the knife in the ship's side would be to lay or house the spirit. The Mediterranean practice throws light on the becalmed Scottish sailor's cure when whistling for a wind fails, namely, driving the point of a knife into the main mast. The calm is a fiend which stifles the breeze, it is housed in the knife and imprisoned in the mast, and the fair wind is free to blow. So among Persians, if a man shoots badly or is unlucky in sport, he murmurs some texts or charms over a knife and drives the knife into the ground and his luck changes.<sup>38</sup> Here the ill-luck clings to the knife and is buried. The object of the Persian sportsman and of the Scottish sailor seems the same, to get rid of some influence which prevents the kindly intention of the guardian acting. In England, the best way to staunch blood was to lay a knife on the wound.<sup>39</sup> That in English nursery beliefs a knife scares or houses evil influences is shewn by Herrick (A. D. 1650).<sup>40</sup>

"Let the superstitious wife  
Near the child's heart lay a knife,  
Point be up and haft be down  
While she gossips in the town;  
This amongst other mystic charms  
Keeps the sleeping child from harm."

For the scaring power of the sword, the home of a greater and more honoured guardian

<sup>24</sup> Frazer's *The Golden Bough*, Vol. II. p. 71.

<sup>25</sup> Bassett's *Legends of the Sea*, p. 19.

<sup>26</sup> Lang's *Custom and Myth*, p. 82; Elworthy's *The Evil Eye*, p. 223.

<sup>27</sup> Napier's *Folk-Lore*, pp. 20, 29; Black's *Folk Medicine*, p. 178.

<sup>28</sup> Wise's *Hindu Medicine*, p. 252. <sup>29</sup> Pettigrew's *Superstitions connected with Medicine and Surgery*, pp. 91, 92.

<sup>30</sup> Denham and Clapperton's *North Africa* (1825), Vol. I. p. 137.

<sup>31</sup> Gregor's *Folk-lore of the North-East Scotland*, p. 169.

<sup>32</sup> Wise's *Hindu Medicine*, p. 19.

<sup>33</sup> *Musaffaryhar Gazetteer*, p. 53.

<sup>34</sup> Frazer's *The Golden Bough*, Vol. I. p. 30.

<sup>35</sup> Bassett's *Legends of the Sea*, p. 30.

<sup>36</sup> *Op. cit.* p. 32.

<sup>37</sup> *Op. cit.* p. 32.

<sup>38</sup> Note from H. H. Ágha Khán, 5th December 1895.

<sup>39</sup> Elworthy's *The Evil Eye*, p. 71.

<sup>40</sup> *Hesperides*, p. 305.



than the knife-spirit, a few examples may be added to those given in the former note. A recently found encyclopædia of 18th century Syrian magic is called the *Sword of Moses*.<sup>41</sup> In the sword of the Cambodian fire-king lives a *yén* or spirit who guards it and works wonders with it.<sup>42</sup> In the Celebes, when a captured soul is being brought back to its owner, the priest who carries the soul in a cloth is followed by a man brandishing a sword to keep other souls from an attempted rescuer.<sup>43</sup> Gujarât Hindus set a light and a sword beside the basket in which they grow the lucky grain seedlings which are used at the Dasahra (September-October) festival.<sup>44</sup> To scare evil spirits and infection the Japanese bride takes to her husband's house a small sabre in a white sheath.<sup>45</sup> The Irish mother puts the first meat into her babe's mouth on the point of a sword.<sup>46</sup> Fire, sword and the blood-red banner are the three chief emblems borne by the Booth (Salvation) Armies in their campaigns against evil spirits.<sup>47</sup> Shears like the sword have a guardian influence. In Fowla, one of the Orkney Islands, a sick cow is cured by shaking over her back white money, a razor and a pair of shears.<sup>48</sup> So Herrick, in his *Charm for the Stable*:<sup>49</sup>

" Hang up hooks and shears to scare  
Hence the Hag that rides the mare,  
Till they all be over wet  
With the mire and with the sweat :  
This observed the manes shall be  
Of your horses all knot free."

In Germany, apoplexy can be charmed by laying a hatchet on the threshold.<sup>50</sup> In the Bengal Sonthals, a sickle is laid under the pillow of a bewitched patient, because no witch can come near an iron sickle.<sup>51</sup> A coal-rake, combining the virtues of coal and iron, is used in Yorkshire (1887) to keep off night-mare.<sup>52</sup> A still stronger virtue lives in plough-irons. In Scotland (A. D. 1597), madness was cured by touching the patient with plough-irons and burying them between two laird's lands.<sup>53</sup> In Ireland, if milk is bewitched and the churn yields no better, an iron plough-coulter is put in the fire and the spell is broken.<sup>54</sup>

*Nails.* — Perhaps from its use as a layer or fixer, special spirit-ruling or guardian virtue attaches to the nail. To guard a Gujarât Hindu against a second spirit-attack a nail is driven into the ground at each corner of the house and also into the threshold and into the door-post.<sup>55</sup> When a Gujarât exorcist enters a patient's house he drives a nail into the threshold, and leaps over the sick man or drinks water which has been waved round the sick man's head.<sup>56</sup> Or he ties a thread and sprinkles water round the house, drives a nail into the threshold, and entices or bullies the spirit into a copper coin.<sup>57</sup> The sense seems to be — the nail in the threshold frightens, and the thread and water rings prevent, any fresh spirit entering the house, and the spirit in the possessed passes into and is prisoned either in the copper-coin or in the scape-goat medium, when he leaps over the sick or when he drinks the water into which some of the spirit has passed. When a Gujarât exorcist has driven a haunting spirit into a lemon and the lemon is buried at the village border, a charmed two-inch long iron nail is driven at each corner of the cairn of stones that are piled over the lemon.<sup>58</sup> When a Gujarât exorcist wishes to secure a familiar, that is, a serf or slave-spirit, like Aladdin's slave or familiar of the lamp, he goes to a burying ground, unearths a corpse, makes a circle round the corpse, and outside of the circle drops charmed *adad* (*Phaseolus mungo*) beans scatters halves of lemons smeared with red lead, and drives nails into the ground. The beans the lemons and the nails strengthen the defence of the magic circle against any spirits who gather to prevent the taking into slavery of the corpse-spirit, so that the magician may undisturbed perform the rites which bring into himself or at least

<sup>41</sup> *The Pioneer*, January 4th, 1893.

<sup>42</sup> Frazer's *The Golden Bough*, Vol. I. p. 55.

<sup>43</sup> *Op. cit.* Vol. I. p. 135.

<sup>44</sup> The late Mr. Vaikuntram's MS. Notes.

<sup>45</sup> Titsingh's *Japan*, p. 193.

<sup>46</sup> House's *Table Talk*, Vol. II. p. 25.

<sup>47</sup> Compare *Bombay Gazette* of 18th January 1887.

<sup>48</sup> Letter in Kirkwall Paper.

<sup>49</sup> *Poems*, Vol. II. p. 305, Ed. 1809.

<sup>50</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1168.

<sup>51</sup> *Times of India Newspaper*, 12th February 1887.

<sup>52</sup> *Notes and Queries*, Fifth Series, Vol. X. p. 236.

<sup>53</sup> Dalrymple's *Dark Superstitions of Scotland*, p. 199.

<sup>54</sup> *Notes and Queries*, Fifth Series, Vol. IX. p. 4.

<sup>55</sup> The late Mr. Vaikuntram's MS. Notes.

<sup>56</sup> *Op. cit.*

<sup>57</sup> *Op. cit.*

<sup>58</sup> *Op. cit.*



into his power the spirit in the corpse. To guard a Gujarât lying-in woman from spirit-attacks a nail is driven into the floor of the room.<sup>59</sup> When the Pársis prepare to lay the foundations of a Tower of Silence, to peg down the place-spirits, they drive into the site a number of long nails.<sup>60</sup> Similarly, evil influences are nailed down by the Párist-Hindu driving of a silver nail into the keel of a vessel on the launch-day. So the Etruscan goddess Athrapa (or Atropos) is shewn with a nail and a hammer about to nail down the death, that is, the spirit of Meleager.<sup>61</sup> The Tarquins introduced into Rome the Etruscan yearly nailing.<sup>62</sup> It was the Roman belief that, by driving a nail into the temple of Janus, the Dictator stayed pestilence.<sup>63</sup> In Rome, a nail was driven into the spot when the man struck by the sacred or spirit caused disease of epilepsy fell.<sup>64</sup> According to Pliny scratching with a nail cured disease,<sup>65</sup> as the Middle-Age Scottish witch lost her power to work mischief, that is, had her familiar or slave spirit driven out of her, apparently through the top of her head, by scratching her "above the breath," that is, on her brow with an iron nail. So also the Roman broke the witch's spell by shouting "*Defige*,"<sup>66</sup> with the sense of "Nail her down." Nails have been found in Greek tombs, apparently to keep vampires from the dead.<sup>67</sup> The virtue of a nail was increased if it was taken from a shipwrecked vessel or from a cross where some one had hung, apparently with the sense that the spirit of the shipwrecked or of the crucified had gone into the nail and added to its virtue.<sup>68</sup> So Lucian (A. D. 150) makes one of his characters, Querates, boast that he is so accustomed to meet thousands of devils ranging about that he had to come to take no notice of them, more especially since one Abraham had given him a ring made out of the nails of a cross and taught him the charm made out of many names.<sup>69</sup> In Germany, gouty people wear on the ring finger of the right hand an iron ring made of nails on which people have hanged themselves.<sup>70</sup> In Middle-Age Europe, women wore nails from horse-shoes as love charms.<sup>71</sup> In eighteenth century France, nails were driven into walls to cure toothache.<sup>72</sup> In North-East Scotland, an iron nail is carried to throw at a cat,<sup>73</sup> and after a death a nail or a knitting needle is stuck into all the meal, butter, cheese, flesh and whisky that are in the house, to prevent Death passing into them.<sup>74</sup> The well-known nail-embossed and yew-plated tree-trunk in the Cathedral Square at Vienna, the prison or scaps of the sickness and ill-luck of generations,<sup>75</sup> has its fellow in the oak at Loch Maree in North-West Scotland, into whose trunk are driven nails, holdfast buttons, holdfast buckles, pennies, and half-pennies, some fresh, some deep embedded in the trunk.<sup>76</sup> Among the Tibetans, a talisman, consisting of a demon head with two side and one under triangle, is known as *phurben* or the nail. If a demon has got into a house the owner turns the nail point from side to side and passes through all the rooms to drive out the visitor.<sup>77</sup>

*Key.* — Another combination of the virtue of iron with the virtue of a tool is the key. Among Bengal Hindus, mourners wear iron or iron keys.<sup>78</sup> In Russia, a key is held in the hand to stop bleeding,<sup>79</sup> and in Scotland and Staffordshire, a key laid on the neck or put down the back stops bleeding at the nose.<sup>80</sup> In Scotland, in the seventeenth century, secrets were brought to light by turning a key.<sup>81</sup> In 1701, in Scotland, Margaret Sanders was accused of laying a key under a sick man's pillow to cure him.<sup>82</sup> The Roman and the Norseman bride was

<sup>59</sup> *Op. cit.*<sup>60</sup> *Théat. Gazetteer*, Vol. XIII. Part I.<sup>61</sup> Smith's *Greek and Roman Antiquities*, Vol. I. p. 453.<sup>62</sup> *Op. cit.* Vol. I. p. 453.<sup>63</sup> Elworthy's *The Evil Eye*, p. 329.<sup>64</sup> Smith's *Greek and Roman Antiquities*, Vol. I. p. 453.<sup>65</sup> Elworthy's *The Evil Eye*, p. 329.<sup>66</sup> *Op. cit.* p. 329. <sup>67</sup> *Op. cit.* p. 329.<sup>68</sup> Compare *op. cit.* p. 329.<sup>69</sup> King's *Gnostics and their Remains, Ancient and Medieval*, p. 242.<sup>70</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1182.<sup>71</sup> Elworthy's *The Evil Eye*, p. 36.<sup>72</sup> Dalryell's *Witchcraft*, p. 134.<sup>73</sup> *Folk-Lore of North-East Scotland*, p. 124.<sup>74</sup> Fraser's *The Golden Bough*, Vol. I. p. 176.<sup>75</sup> Compare Ferguson's *Tree and Serpent Worship*, p. 21. The Stockam Eisen in Vienna, the sacred tree into which every apprentice drove a nail for luck before he started on his year of wandering.<sup>76</sup> Mitchell's *Past in the Present*, p. 269.<sup>77</sup> Schlagintweit's *Buddhism in Tibet*, 258-9.<sup>78</sup> Fraser's *The Golden Bough*, Vol. I. p. 176.<sup>79</sup> Moncreux Conway's *Demonology and Devil-Lore*, Vol. I. p. 102.<sup>80</sup> Black's *Folk Medicine*, p. 183; *Notes and Queries*, Fourth Series, Vol. VII. p. 61.<sup>81</sup> Sharpe's *Witchcraft in Scotland*, p. 217.<sup>82</sup> Dalryell's *Darker Superstitions of Scotland*, p. 414.



presented with keys at the wedding.<sup>83</sup> In A. D. 600 Gregory the Great sent to Childebert, king of the Franks, a golden key to be worn round the king's neck to guard him from evil.<sup>84</sup> Its guardian power was the probable root-reason why the key was chosen to adorn the gods Mithras<sup>85</sup> and Janus, the goddesses Cybele<sup>86</sup> and Ceres, the Jewish high priest,<sup>87</sup> and the Christian Pope. Its power of shutting and opening continues the key as a symbol of authority after the belief in its guardian virtue has passed. The same double power makes the key an emblem of learning and eloquence in Asiatic literature, and of silence among freemasons.<sup>88</sup>

*Horse-shoe.* — The piece of iron, the belief in whose guardian virtue is strongest and widest spread, is the horse-shoe. The horse-shoe, to the virtue of iron and of a lucky shape, adds the close association with a guardian part of a guardian animal. The luckiness of the horse-shoe form, as shewn in its popularity in Buddhist buildings and in rude stone monuments at Stonehenge and Avebury,<sup>89</sup> probably is partly owing to its adoption among phallic shapes.<sup>90</sup> That the hoof is in itself a scarer is shewn by the practice of burning hoof-parings to raise people out of swoons and by the belief in West Kent that ague is cured by drinking the dissolved inside of a horse's hoof.<sup>91</sup> In the Indian Muharram, or Musalman Carnival, one of the chief performers is the half-dazed man who runs carrying Lord Horse-shoe or Na'l-Sâhib, who, for several days before, has been worshipped with lights and incense.<sup>92</sup> Aubrey, in 1680, notices the London practice of nailing horse-shoes to the threshold.<sup>93</sup> In 1800, Scottish cows, suffering from the sudden cramp known as elf-shot, were cured by passing a horse-shoe thrice under the stomach and over the back.<sup>94</sup> The belief is common to sailors in Scotland, in the west of England, in Roumania, in North Germany, and in America, that a horse-shoe, or even a nail driven into the deck, keeps off lightning.<sup>95</sup> In 1820, English sailors insisted that a horse-shoe should be nailed to the mainmast to keep off the evil one.<sup>96</sup> So also, in England, about the same time, if milk would not churn, country wenches dropped into the milk a heated horse-shoe to destroy the charm.<sup>97</sup> In Ireland, a horse-shoe ought to be nailed over the stable door to keep out the good people, that is, the faeries; otherwise your horses will be faery-riden.<sup>98</sup> In Suffolk and Worcester, the practice remains of fastening a horse-shoe over a door to keep out a witch, or to a bedstead to keep off evil spirits.<sup>99</sup> An ass's shoe used in England (1770) to have the same restraining power over witches as a horse-shoe.<sup>100</sup> In Scotland, the shoes were twisted off an ass's feet before she foaled,<sup>1</sup> perhaps from the fear that the scaring power of the shoes would prevent the spirit coming into the unborn foal.

This introduces a curious point with regard to iron, namely, that its power is so great that, besides evil spirits, it scares spirits and influences that are harmless or even guardian. The Gold Coast Negroes remove all metal from their bodies when they go to consult their guardian.<sup>2</sup> No iron may touch the body of the king of Corea.<sup>3</sup> When iron was brought into the grove of the Bona Dea or Ops near Rome, the Fratres Arvales had to offer a sacrifice.<sup>4</sup> So iron tools are unsafe apparently because they are apt to scare the guardian influence. Medea cut herbs with a brass hook, and the Druids severed the mistletoe with a golden knife.<sup>5</sup> The Jews cut the balsam tree with a stone: the tree quaked as with fear if an iron knife was brought.<sup>6</sup> The Jewish circumcision knife was of stone, and the Nazarenes,

<sup>83</sup> Smith's *Christian Antiquities*, p. 899.

<sup>84</sup> Smith's *Christian Antiquities*, Article "Euclidion." <sup>85</sup> King's *Genealogy*, p. 83.

<sup>86</sup> Hielop's *Two Babylons*, p. 302. <sup>87</sup> Moncreux Conway's *Demonology and Devil-Lore*, Vol. I. p. 103.

<sup>88</sup> Notes and Queries, Fifth Series, Vol. VII. p. 409; Greenland's *Masonic Lectures*, p. 74.

<sup>89</sup> Reginald Scott's *Discovery of Witchcraft*, p. 573.

<sup>90</sup> Inman's *Early Faiths*, Vol. I. p. 114.

<sup>91</sup> Compare Nelson's *Glossary*, "Nal-Sabeb."

<sup>92</sup> Guthrie's *Old Scottish Customs*, p. 182.

<sup>93</sup> *Gentleman's Magazine Library*, "Popular Superstitions," p. 219.

<sup>94</sup> *Gentleman's Magazine Library*, "Popular Superstitions," pp. 125, 134; *Folk-Lore Record*, Vol. I. p. 24; *The Denham Tracts*, Vol. II. p. 82. <sup>95</sup> Moore's *Oriental Fragments*, p. 425. <sup>96</sup> Guthrie's *Old Scottish Customs*, p. 161.

<sup>97</sup> Elworthy's *The Evil Eye*, p. 220.

<sup>98</sup> Smith's *Greek and Roman Antiquities*, Vol. I. p. 200; *Pater's Marius the Epicurean*, Vol. II. p. 199.

<sup>99</sup> Compare Evelyn's *Siles*, Vol. I. p. 10.

<sup>100</sup> Notes and Queries, Fifth Series, Vol. I. p. 287.

<sup>1</sup> Aubrey's *Remains of Gentilism*, p. 27.

<sup>2</sup> Bassett's *Sea Legends*, p. 462. <sup>3</sup> *Op. cit.* p. 462.

<sup>4</sup> *Folk-Lore Record*, Vol. IV. p. 102.

<sup>5</sup> *Folk-Lore Record*, Vol. I. p. 24; *The*

*Folk-Lore Record*, Vol. I. p. 24; *The*

*Folk-Lore Record*, Vol. I. p. 24; *The*

*Folk-Lore Record*, Vol. I. p. 24; *The*

*Folk-Lore Record*, Vol. I. p. 24; *The*

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*Folk-Lore Record*, Vol. I. p. 24; *The*

*Folk-Lore Record*, Vol. I. p. 24; *The*

*Folk-Lore Record*, Vol. I. p. 24; *The*



who were set apart as spirit-homes, would not let iron come near them.<sup>7</sup> The Roman Sabine priest was shaved by bronze, not by iron.<sup>8</sup> Among the Germans and Scottish, the need fire makers were careful to have no iron with them.<sup>9</sup> The hammer that made the *claris* or fire-wheel of North-East Scotland must be of stone. The Code of Changêz Khân (A. D. 1250) made it penal to touch fire with a knife.<sup>10</sup> In China and in the Malay Peninsula, no iron tools, leather, or umbrellas may be brought into a mine for fear of annoying the spirits.<sup>11</sup> At Christmas time the smiths in the Isle of Man will not light a fire to temper iron.<sup>12</sup> In Durham (1876), the first cake taken from the oven must be broken not cut.<sup>13</sup> In Kent (1886), no hot-cross bun may be touched with a knife.<sup>14</sup> The gift of a knife is unlucky in Scotland, lest it may cut friendship. A gift of needles according to a Venetian proverb loses friendship, unless the giver and taker each pricks the other's finger.<sup>15</sup> So the reason given for the Mongol rule against touching fire with a knife or an axe was the fear that the fire might be beheaded,<sup>16</sup> and the Germans say: — "Don't set a knife edge up. It will cut the face of God and the Angels."<sup>17</sup> All of these are meaning-raising attempts to explain the strange early experience that the scaring power of iron is so great that it scares even the guardian. Two other examples of the guardian-scaring power of iron may be cited — in house or temple building and in Christian martyrdoms. The Rājā of Vijāyanagar in South-East India would not allow iron to be used in any building. The use of iron brought small-pox and epidemics,<sup>18</sup> that is, the iron scared the guardian and evil influences were unchecked. So Moses, when he built the altar, suffered no metal tools to pass on it as iron polluted the altar,<sup>19</sup> apparently because the metal drove away the guardian and evil influences came in and defiled the altar. So when Solomon built the temple (B. C. 1001) no sound of iron was heard. When Judas Macabæus (B. C. 260) renewed the temple he built the altar of stones untouched by iron tools,<sup>20</sup> and again when (B. C. 30) Herod built a new temple, no iron tools touched the altar stones.<sup>21</sup> This Jewish belief in the guardian-scaring power of iron seems to explain how certain of the early Christian martyrs, whom neither fire, water nor wild beasts could harm, were in the end slain by the sword. So St. Agnes was saved from death by burning in oil, only to die by the sword;<sup>22</sup> at Brescia, Sts. Faustino and Gionita (A. D. 119) were spared by beasts only to be beheaded;<sup>23</sup> St. Christina (A. D. 295), after escaping many forms of death, was shot by arrows;<sup>24</sup> St. Januarius, the patron saint of Naples, after being saved from wild beasts and fire, was beheaded;<sup>25</sup> St. Katharine survived the breaking on the wheel and Sts. Cyprian and Justina of Antioch (A. D. 304) the caldron of boiling pitch only to be slain by the sword.<sup>26</sup>

*Gold.* — The virtue of gold as a scarer and healer is little less important than the virtue of iron. According to Mann, before its navel cord is cut, the Hindu male infant should be fed with honey and butter from a golden spoon.<sup>27</sup> The Badagas, or husbandmen of the Nilgiri hills, place gold in the corpse's mouth.<sup>28</sup> They say the gold is to pay the heavenly gate-keeper, but the root-aim is either to keep the spirit of the dead from going out or to prevent outside spirits from coming in. The Ashantis of West Africa scare evil spirits by throwing gold dust and ground food into the air.<sup>29</sup> The Chibohás of Central Africa hang gold plates at the entrance to their palaces.<sup>30</sup> The Finns placed gold, silver and precious stones near their idol

<sup>7</sup> *Reville Les Religions des Peuples Non Civilisés*, Vol. II. p. 189.

<sup>8</sup> *Fraser's The Golden Bough*, Vol. I. p. 172.

<sup>9</sup> Howorth's *Changis Khân*, p. 157; Howorth's *Mongols*, Vol. I. p. 111.

<sup>10</sup> *Straits Journal*, June 1892, p. 10.

<sup>11</sup> *Op. cit.* Vol. VI. p. 397.

<sup>12</sup> MS. Note of 27th April 1896.

<sup>13</sup> Howorth's *Changis Khân*, p. 157.

<sup>14</sup> *Op. cit.* Vol. I. p. 174.

<sup>15</sup> *Josephus' Antiquities*, Book xii. Chap. 7.

<sup>16</sup> *Mrs. Jameson's Sacred and Legendary Art*, Vol. III. p. 603.

<sup>17</sup> *Op. cit.* Vol. II. p. 602.

<sup>18</sup> *Op. cit.* Vol. II. p. 712.

<sup>19</sup> *Burnell and Hopkins' Ordinances of Mannu*, p. 30.

<sup>20</sup> *Reville Les Religions des Peuples Non Civilisés*, p. 76.

<sup>21</sup> *Elworthy's The Evil Eye*, p. 220.

<sup>22</sup> *Notes and Queries*, Fifth Series, Vol. I. p. 23.

<sup>23</sup> *Notes and Queries*, Fifth Series, Vol. VIII. p. 325.

<sup>24</sup> *Fraser's The Golden Bough*, Vol. I. p. 177.

<sup>25</sup> *Compare Exodus*, xi.

<sup>26</sup> *Smith's Antiquities of the Bible*, Vol. I. p. 54.

<sup>27</sup> *Op. cit.* Vol. II. p. 603.

<sup>28</sup> *Wagner's Manners*, pp. 180, 189.

<sup>29</sup> *Roche's Primitive Folk-Lore*, p. 206.

<sup>30</sup> *Descriptive Sociology*, Book ii. Chap. 70.



Youmala.<sup>31</sup> The people of Peru buried gold in front of a tree which gave oracles.<sup>32</sup> In Egypt, on the seventh day after a birth, Muslim women place a handkerchief and a gold coin near the child.<sup>33</sup> The dishes are decked with gold-leaf at a Japan feast. On high days, the bills, legs and claws of the birds served are gilt.<sup>34</sup> A seven-branched golden candlestick stood in Moses' tabernacle,<sup>35</sup> and golden lamps hang in Christian Churches.<sup>36</sup> Marcus Aurelius (A. D. 200) notes that a gold ring marked with letters cured pain in the side.<sup>37</sup> That the Venetian practice of throwing a ring into the sea was not to wed the sea, but to scare storms, is shewn by the Provence practice of throwing a gold ring into the water and repeating verses to charm the water king.<sup>38</sup> In touching for the king's evil the English kings put a gold piece tied with a ribbon round the child's neck. In some cases the disease returned if the gold piece was lost.<sup>39</sup> In Northampton, a gold coin used to be put outside of the door on New Year's eve, and be taken in when the bells began to ring.<sup>40</sup> The sense seems to be the gold kept off evil intruders till the clash of the bells scared them. Potable gold was the famous Paracelsus' (A. D. 1500) elixir of life.<sup>41</sup> Gold in physis says the poet Chaucer (A. D. 1400) is a cordial.<sup>42</sup> Fine gold and some pearls were put into an old English stew taken to cure consumption.<sup>43</sup> Both in England and in Ireland, to rub the eye thrice with a wedding ring cured the inflammation of the eyelid known as a sty in the eye.<sup>44</sup>

*Silver and Copper.* — Of the healing power of silver the practice may be noted of the use in Worcestershire of a sacrament shilling made into a ring to keep away evil spirits and cure fits. In 1850, almost every man in Hartlepool, who was subject to fits, wore a sacrament ring.<sup>45</sup> In the North-West Provinces of India, the sick are cured by passing copper coins over their heads and giving the coins to a Brāhman.<sup>46</sup> In Gujarāt, copper toe rings cure kidney disease and an iron anklet keeps off guinea worm.<sup>47</sup> In 1640, in England, metal seals were found sewn into the clothes of old soldiers to keep off wounds.<sup>48</sup>

*Mirror.* — The people of the Andaman Islands regard their reflections as their souls.<sup>49</sup> The Tulas will not look into a dark pool because a beast lives in the pool and takes away their reflections.<sup>50</sup> As the home of reflections or shadows the mirror is a great spirit haunt. In Gujarāt, the ill-luck of an unlucky day may be avoided by looking into a mirror or by eating grains of rice or barley.<sup>51</sup> The sense seems to be that some of the spirits, whose uncontrolled activity makes the day unlucky, go into the person, and he is freed from them either by eating rice or barley which scares the spirits, or by looking into a mirror into which the spirits pass. The polished bronze mirrors for which Etruria was famous (B. C. 600) were laid in graves, either to house the spirit of the dead should it leave the corpse, or to prevent vampire or other grave spirits passing into the body.<sup>52</sup> In Anjār, in Kachh, in a temple of Mother Bahuchara, the object of worship is a mirror into which the pious visitor looks and gains his wish.<sup>53</sup> The sense is that the evil spirit or bad luck in the looker passes into the mirror and is imprisoned in it. The Sati, whom in A. D. 1623 the traveller De la Valle saw on her way to the pyre in Ikari in Kānara, carried a mirror in one hand and a lemon in the other.<sup>54</sup> She kept looking into the mirror. As she was in a position of high honour spirits crowded to enter into her. The lemon was to keep off the spirits. The constant looking into the mirror was to pass into the

<sup>31</sup> Reville *Les Religions des Peuples non Civilisés*, Vol. II. p. 217.

<sup>32</sup> *Descriptive Sociology*, Book II. Chap. 26.

<sup>33</sup> *Arab Society in the Middle Ages*, p. 188.

<sup>34</sup> *Japanese Manners*, p. 186.

<sup>35</sup> Josephus' *Antiquities*, Vol. III. p. 8.

<sup>36</sup> Middleton's *Conformity between Popery and Paganism*, p. 145.

<sup>37</sup> Black's *Folk Medicine*, p. 135.

<sup>38</sup> Bassett's *Sea Legends*, p. 188.

<sup>39</sup> Pettigrew's *Superstitions*, p. 144.

<sup>40</sup> *Notes and Queries*, Fifth Series, Vol. V. p. 6.

<sup>41</sup> Browne's *Vulgar Errors*, p. 110.

<sup>42</sup> Pettigrew's *Superstitions*, p. 71.

<sup>43</sup> Black's *Folk Medicine*, p. 73.

<sup>44</sup> *Notes and Queries*, Fifth Series, Vol. II. p. 184; Black's *Folk Medicine*, p. 173; *Folk-Lore Record*, Vol. I. p. 45; Vol. IV. p. 106.

<sup>45</sup> *Gentleman's Magazine Library*, "Popular Superstitions," p. 134.

<sup>46</sup> *Folk-Lore Record*, Vol. IV. p. 134.

<sup>47</sup> The late Mr. Vaikunthram's MS. Notes.

<sup>48</sup> Aubrey's *Remains of Gentilism*, p. 76.

<sup>49</sup> Fraser's *The Golden Bough*, Vol. I. p. 145.

<sup>50</sup> *Op. cit.* Vol. I. p. 145.

<sup>51</sup> The late Mr. Vaikunthram's MS. Notes.

<sup>52</sup> Manuscript note in Bologna Museum, 1886; *Encyclopædia Britannica*, Article "Etruria."

<sup>53</sup> Burgess' *Kachh and Kathiawar*, p. 211.

<sup>54</sup> The Hakluyt Edition, Vol. II. p. 264.



mirror any evil spirit which might lodge in her. Another Sati is described as walking with a cocoanut in her right hand and a knife and mirror in her left.<sup>55</sup> The object in this case is the same as in the last. Among American Indians, during the Elk Mysteries, the performers wore pieces of mirror.<sup>56</sup> In the Eleusian mysteries and in processions in honour of Bacchus a mirror was carried.<sup>57</sup> A mirror is considered an emblem of the soul in Japan and a deity in the *Arabian Nights*.<sup>58</sup> Many English regard a mirror with reverence. The breaking of a mirror is unlucky.<sup>59</sup> In Spain, fragments of mirror were formerly worn to keep off evil spirits.<sup>60</sup> The Croatian peasant, doubtless originally with the same object, wears little mirrors fastened to her neck.<sup>61</sup> The use of the mirror necklace, like the use of the early skull or later precious stone necklace, is to house or scare evil influences. According to an English saying no child should be allowed to look into a mirror till he is a-year old,<sup>62</sup> since the life or soul of the child is not yet firmly fixed in the child, and might pass from the child's body into the mirror. Similarly, mirrors in a sick room should be covered, since in sickness the soul is specially apt to leave the body.<sup>63</sup> And a mirror should be covered in a room where a corpse is lying, lest the dead should pass into the mirror and haunt the house.<sup>64</sup> For seven days, after a Jewish funeral, all mirrors are covered.<sup>65</sup> That the object is to prevent the dead haunting the mirror is in agreement with the Jewish rule against women and priests attending funerals.

*Oil.*—Is a medicine. Oil heals wounds; and, rubbed over the body, relieves cramps, seizures, and weariness. Oil is also both food and drink: it is a giver of light and a giver of heat. For all these reasons few spirit-scarers are either so powerful or so popular as oil.

The healing virtue of oil is recognised by Hindu physicians, who hold that anointing the head, ears and feet prevents cramp and headache, and increases happiness, sleep, life, strength and good fortune.<sup>66</sup> Sesamum seed and sesamum oil are a specific for keeping off evil spirits.<sup>67</sup> In Western India, before their wedding, the Hindu bride and bridegroom are generally rubbed with oil and turmeric. Among the Dekhan Chitpāvens, if a woman suffers greatly in child-birth, oil, in which *dārva* or bent grass (*Cynodon dactylon*) has been dipped and over which charms have been said, is given her to drink and is rubbed over her body.<sup>68</sup> The Chitpāvan boy, before the thread-girding is rubbed with oil and sweet scents.<sup>69</sup> The Pāhādīs, a class of Poona Marāṭhā husbandmen, call the washerman to sprinkle the bridegroom with oil.<sup>70</sup> The Raddīs, a Telugu class in Poona, anoint the bride and bridegroom with sweet oil.<sup>71</sup> The Bārīs, a class of Poona husbandmen, on the tenth day after a death, dip a flower in clarified butter and draw it from the shoulder to the elbow of the men who carried the bier. They call this ceremony, *kāśādē utarāē*, or shoulder-lessening, that is, apparently, the removal of the uncleanness, that is, of the unclean spirit which entered into the bearers' shoulders when they were carrying the bier.<sup>72</sup> The Kīrāds, a middle class Upper Indian caste in Poona, at their marriages, anoint the bride and bridegroom from head to foot.<sup>73</sup> Among the Uchliās or pick-pockets of Poona, for five days after child-birth, the midwife rubs the mother and child with turmeric, oil and cocoa kernel.<sup>74</sup> Among Kōākan Marāṭhās the opening on the crown of the head of a new-born babe is kept soaked with oil till the covering hardens.<sup>75</sup> Shōlāpur Kōmtīs rub the corpse's head with butter, and Shōlāpur Mudliārs anoint the dead body.<sup>76</sup> Among Bījāpur Bēdārs the new-born child is rubbed with oil for five days after birth.<sup>77</sup> When a Pārsi

<sup>55</sup> *Percy Anecdotes*, Vol. IV. p. 393.

<sup>56</sup> De la Valle's *Travels*, Hakluyt Edition, Vol. II. p. 266, n. 1.

<sup>57</sup> *Op. cit.*

<sup>58</sup> Dalrymple's *Dark Superstitions of Scotland*, p. 149.

<sup>59</sup> *Unknown Hungary*, Vol. I. p. 145.

<sup>60</sup> *Fraser's The Golden Bough*, Vol. I. p. 147.

<sup>61</sup> *Wagner's Manners*, pp. 128, 129.

<sup>62</sup> *Bombay Gazetteer*, Vol. XVIII. p. 112.

<sup>63</sup> *Op. cit.* Vol. XVIII. p. 312.

<sup>64</sup> *Bombay Gazetteer*, Vol. XVIII. p. 283.

<sup>65</sup> *Op. cit.* Vol. XVIII. p. 470.

<sup>66</sup> *Bombay Gazetteer*, Vol. XX. pp. 47, 72.

<sup>67</sup> *Emerson's Masks, Heads and Faces*, p. 280.

<sup>68</sup> *Op. cit.*

<sup>69</sup> *Op. cit.*; *Wagner's Manners*, p. 89.

<sup>70</sup> *The Dehkan Tracts*, Vol. II. p. 48.

<sup>71</sup> *The Dehkan Tracts*, Vol. II. p. 73.

<sup>72</sup> *Op. cit.* Vol. XVIII. p. 117.

<sup>73</sup> *Op. cit.* Vol. XVIII. p. 405.

<sup>74</sup> *Op. cit.* Vol. XVIII. p. 289.

<sup>75</sup> Information from the poon Bābājī.

<sup>76</sup> *Op. cit.* Vol. XXIII. p. 94.

<sup>77</sup> *Op. cit.* Vol. XXIII. p. 94.



child is five months old, children are called and feasted, and have their heads rubbed with jessamine oil. The Dhârwar Mâdhava Brâhmas anoint their bodies on New Year's Day.<sup>78</sup> Among the Khândêsh Bhîla, and also among the Bhôls or fishermen of Poona, on the third day after a death, one of the women of the mourning household rubs the shoulders of the pall-bearers with oil, milk and cowdung.<sup>79</sup> Among Gujarât Brâhmas and Vânis, mourners are anointed on the seventh day after a death. And a week later, from the house of mourning, oil is sent to relations, who use no oil till the mourners' oil is received. Among the Kars or Muâsis of Western Bengal, the exorcist drives out spirits by gently anointing the patient with butter.<sup>80</sup> In Ceylon, a possessed man is cured by having his hair knotted and cocoanut oil smeared over his head, brow, temples, breast and nails.<sup>81</sup> In Gujarât, when an upper class Hindu child has small-pox, the mother does not dress or oil her hair. The reason seems to be that Sayid Kâkâ, by whom the child is possessed, is mainly a fiend whom the scent of oil will annoy and enrage. The reason why a Brâhma may not look at his wife when she is oiling her hair is perhaps the risk that the evil spirit scared by the oil may go into the looker.<sup>82</sup> So, to prevent spirits entering by their newly washed hair, Brâhma women oil their hair before washing it in water. Among the ingredients in Herrick's charm-song to affright and drive away the evil sprite are salt, sacred spittle and a little oil. The Orâons and the Hôs and Mundâs of South-West Bengal anoint the dead.<sup>83</sup> The Moria Gonds anoint the bride and bridegroom.<sup>84</sup> At an Indian Musalman wedding, oil jars are passed over the heads of the bride and bridegroom, and an arrow is dipped in oil and with its point the bride's knees, shoulders, temples, hair and brow are anointed.<sup>85</sup> Before a caste feast, the Nâgar Brâhmas of Gujarât, dip their right finger-tips in oil and mark their brows. At Hindu visits sweet-scented oil or 'atar is rubbed on the face and clothes of the parting guest.<sup>86</sup> In Malabâr (A. D. 1508), warm oil applied three times a day cured wounds.<sup>87</sup> Oil is poured by Hindus over Hanumân or Mâruti, over Sani or Saturn, and over the two Nodes, Kêtu and Rahu. Oil mixed with red lead is still more widely used in marking worshipful stones and images. On high festivals, when upper class Hindus apply scented oils to their own heads, they also pour some of the same oil over the heads of their household gods.<sup>88</sup> In the crowning of Sivâji (A. D. 1674) the first of the sacred sprinklings or *abhiâk* was the dropping through a dish drilled with holes of clarified butter over the seated Râjâ.<sup>89</sup> The Red Indians bathe and anoint themselves with cedar oil before praying to the Sun.<sup>90a</sup>

That its light-giving quality is one element in the worshipfulness of oil appears from the address in the Hindu midday *sandhya* or prayer to butter:—"You are the light, by you everything burns."<sup>90</sup> The Babylonian Beel-samen was the God of Oil. The body of the Babylonian Belus was kept floating in oil.<sup>91</sup> According to the ancient Persians the departed in heaven live on oil.<sup>92</sup> The ancient Ethiopians delighted in anointing the head, so that the oil ran down and made their shoulders shine.<sup>93</sup> The ancient Egyptians anointed guests, mummies, and the statues of the gods. The anointing was one of the chief ceremonies at the king's crowning.<sup>94</sup> At Egyptian parties, every guest's head-dress was bound with a chaplet of flowers, and ointment was put on the top of the wig as if it had been hair.<sup>95</sup> The Jews anointed the table and vessels the candlesticks, the altar of incense, and the altar of burnt offerings with sacred ointment.<sup>96</sup> They also anointed their hair and beards, and on festive days they anointed their bodies, especially the head and feet. Further, they anointed their dying, their dead, their kings, their high

<sup>78</sup> *Op. cit.* Vol. XXII. p. 69.

<sup>79</sup> Dalton's *Descriptive Ethnology of Bengal*, p. 238.

<sup>80</sup> *Dobson*, II.

<sup>81</sup> Hislop's *Aboriginal Tribes of the Central Provinces*, p. 23.

<sup>82</sup> Moore's *Fragmenta*, p. 149.

<sup>83</sup> *Bombay Gazetteer*, Vol. XI. p. 370.

<sup>84</sup> *Dubois*, Vol. I. p. 366.

<sup>85</sup> West's *Pahlavi Texts*, p. 53; *Dobson*, Vol. I. p. 290.

<sup>86</sup> Wilkinson's *Egyptians*, Second Series, Vol. II. pp. 279, 280, 282.

<sup>87</sup> *Op. cit.* Vol. III. p. 354.

<sup>79</sup> *Op. cit.* Vol. XII. p. 92.

<sup>81</sup> *Journal Asiatic Society*, Ceylon, 1895, p. 40.

<sup>83</sup> Dalton's *Descriptive Ethnology of Bengal*, pp. 202, 261.

<sup>85</sup> Herklot's *Qânuni Islâm*, p. 123.

<sup>86</sup> *Commentaries of Allauquerque*, Vol. II. p. 79.

<sup>87</sup> Note from E. S. Gupta.

<sup>88</sup> Emerson's *Masks, Heads and Faces*, 33.

<sup>89</sup> Hislop's *Two Babylons*, p. 241.

<sup>90</sup> Wilkinson's *Egyptians*, Vol. III. p. 280.

<sup>90a</sup> *Ætius*, xxx. 22-23; *Josephus' Antiquities*, Vol. III. 2.



priests, and their guests.<sup>97</sup> Through the ceremonial anointing the guardian Jah or Jehovah passed into the Hebrew king. Even at his own request it was sacrilege to kill Saul.<sup>98</sup> Jacob oiled the holy dream-pillar, and the Jews brought oil as a sin-offering.<sup>99</sup> At Delphi, the stone which Chronos swallowed instead of Zeus, was anointed daily with oil.<sup>100</sup> About 1820, the Antiquarian Museum at Newcastle received the Irish Stone, an oiled and shining stone that kept away vermin.<sup>1</sup> The early Christians, when a new church was dedicated, anointed the altar.<sup>2</sup> Formerly, in England, the gods were anointed as a reward. If a straw figure brought good luck it was anointed: if bad, it was knocked to pieces.<sup>3</sup> In Scotland, to prevent cattle being bewitched, some drops of an Easter candle were dropped on their heads.<sup>4</sup> In North Africa, when overfatigued with desert travelling, the rubbing of a little oil or fat on the back, loins and neck, is the greatest comfort.<sup>5</sup> In seventeenth century Scotland, oil was one of the most widely used remedies.<sup>6</sup> At the close of the mysteries of Adonis the priest anointed the mouths of the initiated.<sup>7</sup> The ancient Negroes of the Upper Nile (B. C. 1500) worked grease and oil into their hair.<sup>8</sup> The people of Dahomey please the goddess Legba by unctions of palm oil.<sup>9</sup> Tityan, the guardian badge of the Siberian Ostjak, has its lips smeared with train oil or blood.<sup>10</sup> The Western Australians cover themselves with grease and ochre to keep off flies.<sup>11</sup> The Newfoundland Indians (1811) had their faces lacquered with oil and red ochre or red earth.<sup>12</sup> The Melanesian Mincopies rub themselves with turtle oil to keep off insects.<sup>13</sup> The South Africans are fond of rubbing the body with oil and butter.<sup>14</sup> In Morocco, boiling oil is used to stop bleeding,<sup>15</sup> and olive oil is considered a cure for typhus fever.<sup>16</sup> In Ceylon, an order in Vishnu's name to bind the demon Riri is breathed over oil. The charmed oil is sprinkled over the sick, and he is at once well. In Ceylon, headaches are cured by stirring with iron a mixture of cocoanut, ginjelly, *cohomba*, *mi*, and castor oil, and muttering a charm.<sup>17</sup> The Zulu medium brings on a trance by fasting, inhaling the smoke of herbs and drinking strange oils.<sup>18</sup> The Fuegians of South America cure diseases by rubbing the patient with oil.<sup>19</sup> The Hottentot going to fight a lion is oiled and sprinkled with sweet smelling *duchu* to encourage him.<sup>20</sup> This Hottentot oiling is perhaps with the object of making the champion wound proof, since, among the Hindu Śāktis, a man becomes wound proof, if, while muttering a charm, he smears a weapon with resin, marking nut, and cleteria oil.<sup>21</sup>

The freemasons have adopted the Hebrew saying: "Wine gladdens the heart, oil makes the face to shine, bread strengthens the heart, and scares evil spirits."<sup>22</sup> With this view of oil as a cheerer and gladdener compare Spencer's description of October<sup>23</sup>:—

"His head was full of joyous oil whose gentle gust  
Made him so frolic and so full of lust."

<sup>97</sup> Exodus, xxi.; Dubois, Vol. I. p. 381; Smith's *Dictionary of the Bible*, Vol. I. p. 72; Vol. II. p. 596. Compare (Josephus' *Antiquities*, Vol. I. p. 377): "Samuel anointed David and whispered to him that God had made him king." Conway (*Demonology and Devil-Lore*, Vol. II. p. 223) says the Jews had an extreme unction. Adam, dying, asked Seth to bring the oil of mercy from Paradise.

<sup>98</sup> Smith's *Dictionary of the Bible*, Vol. II. p. 18.

<sup>99</sup> Maurice's *Indian Antiquities*, Vol. II. p. 384; Josephus' *Antiquities*, Vol. I. p. 219.

<sup>100</sup> Pausanias in Lang's *Customs and Myth*, 223, Notes and p. 53; Hiehop's *Two Babylons*, p. 497.

<sup>1</sup> The *Deham* Tracts, Vol. II. p. 41.

<sup>2</sup> Smith's *Christian Antiquities*, p. 429.

<sup>3</sup> Grimm's *Teutonic Mythology*, Vol. I. p. 63.

<sup>4</sup> Brand's *Popular Antiquities*, Vol. III. p. 54.

<sup>5</sup> Denham and Clapperton's *Africa*, Vol. I. p. 167.

<sup>6</sup> Dalryell's *Darken Superstitions*, pp. 115, 126, 153.

<sup>7</sup> Mackay's *Freemasonry*, p. 9.

<sup>8</sup> Eber's *Uarda*, Vol. I. p. 178.

<sup>9</sup> Burton's *Mission to Dahomey*, Vol. I. p. 83.

<sup>10</sup> Baring Gould's *Strange Survivals*, p. 145.

<sup>11</sup> *Journal Anthropol. Institute*, Vol. V. p. 517; Featherman's *Social History of Mankind*, Vol. II. p. 122.

<sup>12</sup> Barron's *Voyages into the Polar Regions*, p. 29.

<sup>13</sup> Featherman's *Social History of Mankind*, Vol. II. p. 229.

<sup>14</sup> Dr. Livingstone's *Travels in South Africa*, p. 272; Harris' *South Africa*, p. 55.

<sup>15</sup> Rohlfs' *Morocco*, p. 91.

<sup>16</sup> *Op. cit.* p. 84.

<sup>17</sup> *Journal Asiatic Society*, Ceylon, 1855, pp. 64, 65.

<sup>18</sup> *Ency. Brit.* Ninth Edition, "Apparitions."

<sup>19</sup> *Descriptive Sociology*, 3, Table I.

<sup>20</sup> Hahn's *Tamni Goam*, p. 71.

<sup>21</sup> K. Raghunatji's *Putiend Prabhas*.

<sup>22</sup> Mackay's *Freemasonry*, p. 63.


<sup>23</sup> *Fairie Queen*, Vol. VII. p. 739.



And Herrick —

"When the rose reigns and locks with ointments shine,  
Let rigid Cato read these lines of mine."<sup>25</sup>

Vitizilonitti, king of Mexico, was anointed with the same divine ointment as the statues of the gods.<sup>26</sup> The Greeks offered oil to Pluto instead of wine.<sup>27</sup> In consecrating statues, the Greeks anointed them.<sup>27</sup> The Greeks made great use of oil as a medicine. Oiling after a hot bath prevented a chill.<sup>28</sup> Rubbing and oiling was the basis of the School of Physic which was founded by Prodicus.<sup>29</sup> Oiling was a remedy for strains, swellings and women's diseases.<sup>30</sup> The Greeks bathed and anointed before a meal and after a long journey.<sup>31</sup> In their games the Greeks had their joints rubbed, fomented and suppled with oil, whereby all strains were prevented.<sup>32</sup> Greek feasters oiled the breast, as the heart, like the brain, was refreshed by oil.<sup>33</sup> Greek drinkers anointed their heads: oil kept the brain cool and prevented fever.<sup>34</sup> When the Roman bride entered the bridegroom's house, she struck the door cheek with swine's grease.<sup>35</sup> The ancient Greeks had probably a similar practice, since, in modern Greece, the bridegroom's door is anointed with swine and wolf's fat.<sup>36</sup> Both the Romans and Greeks anointed their dead. And the Greeks washed the bones of the dead and anointed them with oil.<sup>37</sup>

Even more than Jews, Greeks or Egyptians, the early Christians gave oil the position of a holy and miraculous healer. The use of oil as a miraculous healer had the support both of the example and of the direction of the Apostles.<sup>38</sup> As late as A. D. 742, Pope Boniface advised his people to keep off fevers and other diseases, not by binding charms, but by unction.<sup>39</sup> Besides by the example of the Apostles, the early Christians, as worshippers of the Anointed, naturally believed in the special sanctity of oil. The sanctity of the Chrism, or holy unguent of oil and myrrh, was increased by the sameness of its monogram , that is the Greek Ch and R, with the monogram of the name Christ, the famous finial added to the Roman standard about A. D. 320 by Constantine the Great.<sup>40</sup> The rapture of Christian enthusiasm is described as an unction. The face of the martyr shone as with oil.<sup>41</sup> This general worship of oil gave rise to several varieties of sacred unguent. At first the Oil of the Cross was supposed to be oil from a vessel that had lain on the cross. Later (A. D. 679) Cross Oil was held to be a special oil which, like resin, oozed from the wood of the cross. This Cross Oil had notable power over evil spirits. It cured the sick, it scared all the evil spirits from a devil-haunted hill, it prevented miscarriage, it healed a demoniac. These miraculous powers were (A. D. 641) equally inherent in oil set in vessels in the places hallowed by the birth, death, burial and resurrection of the Anointed. Oil taken from lamps that burned in holy places was also healing. The martyrs yielded healing oil from their relics, their tombs, their images, and the lamps at their shrines. The spirit power of the oil from the seat where St. Peter first sat was famous.<sup>42</sup> In A. D. 423, an evil spirit was prevented shooting Theoderet of Cyprus because he saw that the Lamb was guarded by bands of martyrs. These martyr bands were rows of vessels containing martyrs' oil.<sup>43</sup> Among its other miraculous powers, sacred oil had apparently the virtue of preventing excess in drinking causing drunkenness.<sup>44</sup> Oil in a lamp at the tomb of Nicetius in Lyons restored sight and withered limbs, and drove out devils: oil burnt at St. Servius' tomb cured epilepsy: St. Genevieve's oil cured blindness. According to St. Chrysostom (A. D. 398) oil

<sup>25</sup> Horne's *Hesperides*, p. 3.

<sup>26</sup> Potter's *Antiquities*, Vol. I. p. 251.

<sup>27</sup> *Op. cit.* Vol. II. p. 368.

<sup>28</sup> *Op. cit.* Book xviii. Chap. 4.

<sup>29</sup> *Op. cit.* Vol. I. p. 499. The refining Buskin (Queen of the Air, 51) says: The olive has a triple significance in symbolism from the use of oil in anointing, in strife, and in light. The prize of the Panathenaic games is a vial of oil.

<sup>30</sup> *Op. cit.* Vol. II. p. 384.

<sup>31</sup> Pliny's *Natural History*, Book xviii. Chap. 9.

<sup>32</sup> Potter's *Antiquities*, Vol. II. p. 183.

<sup>33</sup> Smith's *Christian Antiquities*, p. 992.

<sup>34</sup> Eusebius in Smith's *Christian Antiquities*, p. 1214.

<sup>35</sup> *Op. cit.* p. 1454.

<sup>36</sup> Jones' *Crowns*, p. 534; *Descriptive Sociology*, "Mexicans."

<sup>37</sup> *Op. cit.* Vol. I. p. 232; Vol. II. p. 213.

<sup>38</sup> Pliny's *Natural History*, Book xxix. Chap. 1.

<sup>39</sup> Potter's *Antiquities*, Vol. II. pp. 364-365.

<sup>40</sup> *Op. cit.* Vol. II. p. 381.

<sup>41</sup> Story's *Castle of Saint Angelo*, p. 232.

<sup>42</sup> St. Mark's Gospel, vi. 13; *The Epistle of St. James*, v. 14.

<sup>43</sup> Compare Smith's *Dictionary of the Bible*, Vol. I. p. 671.

<sup>44</sup> Smith's *Christian Antiquities*, pp. 411, 1455.

<sup>45</sup> *Op. cit.* p. 1455.



from church lamps dispelled diseases. Church lamp oil healed monks and laymen harassed with evil spirits.<sup>43</sup>

It was natural that the Church, the object of whose rites and ritual was to scare evil, should enlist into its service so powerful an ally as oil. To the inherent virtue of oil the Oil of Chrism had the added virtue of balsam and of being breathed upon by the Bishop, signed with the cross, and blessed.<sup>44</sup> Before the days of infant Baptism the first Christian rites administered were to the catechumens in preparation for Baptism. The object of the anointing of the catechumen is clearly stated to be to drive out of him the in-dwelling spirit of evil who is threatened, abused and ordered to depart.<sup>45</sup> In early Christian times, in North Africa, the oil used in Baptism, was hallowed at the altar.<sup>46</sup> After Baptism the baptised was anointed with myrrh or scented oil with the prayer: "Grant that this unguent may so effectually work in him that the sweet savour of Thy Anointed may abide in him fixed and firm."<sup>47</sup> In Baptism, besides the sealing with oil of the person baptised, in Western Europe, the water in the font was blessed or exorcised by a cross of oil poured on its surface.<sup>48</sup> And the Manicheans and other Persian Christians were baptised, not with water, but with oil.<sup>49</sup> Confirmation was specially the Sacrament of oil.<sup>50</sup> Candidates were also anointed with oil as a consecration for the priesthood.<sup>51</sup> When a heretic returned to the Christian faith, his eyes were anointed with the holy unguent called *mauro*.<sup>52</sup> The Lyrian Christians mixed oil with the sacramental bread.<sup>53</sup> Holy oil, blessed by the Bishop or Deacon, was applied to the sick in the form of a cross with this prayer: "Lord of Hosts, giver of oil that cheers the face, give this oil virtue imparting health, expelling diseases, putting devils to flight, scattering evil designs."<sup>54</sup> Immediately before burial the early Christian body had oil poured over it, or the breast was anointed with the Chrism.<sup>55</sup> Even after burial precautions were taken to keep evil from trespassing in what had been the temple of the Holy Spirit. In Roman-British tombs, small bottles have been found which were formerly supposed to be tear bottles, but are now believed to have held unguents.<sup>56</sup> The benefits of anointing were not confined to men and women. Altars, the tombs of martyrs, the columns and balusters of churches, and church bells, were all anointed. In these anointings the oil was generally mixed with myrrh. It was applied by dipping the thumb into the ointment and with the end of the thumb marking the sign of the cross on the object to be anointed.<sup>57</sup>

Most Christian churches still accept and employ the virtues of oil. Every Russian church has a small bag of relics called *antimias* anointed with oil, without which no church can be used.<sup>58</sup> On Maundy Thursday, that is, on the day before Good Friday, the Pope blesses three oils, one to be used in Baptism, one to be used in Confirmation and in consecrating Church vessels and blessing bells, and one to be used in Extreme Unction, that is, in anointing the dying.<sup>59</sup> The Italians are (1874) more afraid of spilling oil than of spilling salt.<sup>60</sup> The Russian church has an oil specially consecrated by the Metropolitan. Persian Armenians get *meron* or holy oil from rose-leaves, praying round the leaves as they ferment in a vat. This holy oil is used at baptism, in cleaning the cross, in a house for luck, and to cleanse a dish licked by a dog.<sup>61</sup> The Christian Abyssinians (A. D. 1814) have a holy oil which they call *meurion*.<sup>62</sup> At the churching or purification of women in the Ethiopian church, the mother and child have their brows anointed with holy oil.<sup>63</sup> In the Abyssinian church, the holy oil *meurion* is used in Baptism. In 1814, the traveller Salt was present when a convert from Islam had each of his joints oiled ninety-six times.<sup>64</sup> Hungarian gypsies baptise their children by rubbing them with oil and holding them near a fire.<sup>65</sup> The Russian

<sup>43</sup> *Op. cit.* p. 1455.

<sup>44</sup> *Op. cit.* pp. 255, 1425.

<sup>45</sup> Smith's *Christian Antiquities*, p. 1456.

<sup>46</sup> *Op. cit.* p. 335.

<sup>47</sup> *Op. cit.* p. 635.

<sup>48</sup> *Op. cit.* pp. 335-356, 1161.

<sup>49</sup> *Apostolic Constitutions* quoted in *Christian Antiquities*, p. 355.

<sup>50</sup> *Op. cit.* p. 1456.

<sup>51</sup> *Op. cit.* p. 602.

<sup>52</sup> *Op. cit.* p. 652.

<sup>53</sup> *Op. cit.* p. 1831.

<sup>54</sup> *Op. cit.* p. 778.

<sup>55</sup> *Op. cit.* pp. 254, 607, 1433. <sup>56</sup> Wright's *Celt, Roman and Saxon*, p. 303; Smith's *Christian Antiquities*, p. 730.

<sup>57</sup> Smith's *Christian Antiquities*, pp. 2000-2005; Potter's *Antiquities* Vol. I. p. 222.

<sup>58</sup> Mrs. Romanoff's *Rites and Customs of the Grace-Russian Church*, p. 85. <sup>59</sup> Chambers's *Book of Days*, p. 412.

<sup>60</sup> *Notes and Queries*, Fifth Series, Vol. I. p. 490.

<sup>61</sup> Bishop's *Journeys in Persia*, I. p. 277.

<sup>62</sup> Salt's *Voyage to Abyssinia*, p. 391.

<sup>63</sup> Smith's *Christian Antiquities*, p. 391.

<sup>64</sup> Salt's *Voyage to Abyssinia*, pp. 388, 389.

<sup>65</sup> Victor Tissot's *Unknown Hungary*, Vol. II. p. 163.



Baptism is markedly a double anointing : the first as healing, and the second as the seal of the Spirit. In the second anointing, the priest dips a feather into a small bottle of holy oil specially prepared by the Metropolitan or Russian Pontiff, and signs the child in the form of a cross on the brow, eyes, nostrils, ears, lips, breast, hands, and feet, saying each time: "The seal of the Holy Ghost." If an adult is baptised into the Russian church, he is anointed on the forehead, over the eyes, nostrils, lips, ears, breast, hands and feet or knees. At the Baptism of Clovis (A. D. 467-511) a white dove brought ointment or Chrism in a vase from heaven.<sup>67</sup> Among Catholic Christians, in Baptism, the child is anointed on the breasts and between the shoulders.<sup>68</sup>

All European kings are anointed on the coronation day. According to Mr. Jones, the anointing at the crowning of the kings seems to have been brought to Europe from Egypt. But the practice is not more in agreement with the Egyptian than with Greek and Jewish ideas.<sup>69</sup> Unction from the first was part of the Christian crowning. Charles the Great (A. D. 800) was anointed all over. In the Greek ritual, the king's head : according to the English practice the head, breast and arms ; and, according to the French seven parts of the body are anointed.<sup>70</sup> At the Czar's crowning the Metropolitan dips a gold branch into the oil and anoints the emperor's forehead, eyelids, nostrils, ears, lips, and hands, both on the back and on the palm.<sup>71</sup> Oil from the statue of St. Cosmo in Italy cures sickness if rubbed on the diseased part.<sup>72</sup> In the Greek church, the sick are anointed with the *enchelaion*, or prayer-oil which seven priests have blessed.<sup>73</sup> In Russia, the dying are anointed with oil from a glass set on a little heap or layer of wheat grains into which seven stick ends are dipped and, where possible, each stick is applied by a different priest.<sup>74</sup> The Gnostics threw oil and water on the head of the dying to make them invisible to the powers of darkness.<sup>75</sup> The dying Roman Catholic receives Extreme Unction, the anointing with holy oil. The Greek Church goes further, sprinkling on the dead either oil from a church lamp or incense ash from a thurible.<sup>76</sup>

(To be continued.)

#### NOTES AND QUERIES.

##### SENDU BIR, THE WHISTLING SPIRIT OF KANGRA AND KASHMIR.

It is a common belief among the people that Sendu Bir<sup>1</sup> is generally to be seen in the form of a Gaddi (hill shepherd) with a long beard and a *kiró* (long basket for carrying milk, gñf, &c.) on his back. The spirit is also called Dárialá from its beard, and Kirówála from the *kiró* or long basket. The main shrine of Sendu Bir is at Basóli, in the territory of Jammún, and smaller ones are at Dhár, Bhaugóli, and Gungthá, in the Kánpur District. Nearly all the Hindu cultivators have a strong faith in this spirit, and at both harvests offer him *karáhi* (i. e., *halwa*, sweetmeat). Whenever a house, or a woman, or a man is declared by a *jógí* (locally, *chila* or magic-man) to be possessed by Sendu Bir, such person will make offerings of *karáhi*, or a ram, or a he-goat, to the spirit in order to ward off illness.

It is believed by cultivators generally that

Sendu Bir steals corn, milk, gñf, &c., from others, to give to his special worshippers. The people also fear those who are supposed to have mastered the *mantras* or charms by which Sendu Bir can be made to come at call, and to go by command, to oppress their enemies. In some places Sendu Bir is supposed to burn down the houses, etc., of those with whom he is dissatisfied. In places where houses are liable to be burnt down suddenly, the people are much afraid of *faqírs* coming to beg in the name of Sendu Bir; and if they say they belong to his shrine they are plentifully rewarded. The inhabitants of Barsar will commonly state that the police station there was burned down by this spirit.

Sendu Bir is also supposed to cohabit with any female to whom any person who has mastered his charms may send him, the woman thinking that she is in a dream.

SIRDAR BHALTARI in P. N. and Q. 1883.

<sup>67</sup> Smith's *Christian Antiquities*, p. 78. <sup>68</sup> *The Golden Manual*, p. 671.

<sup>69</sup> Jones' *Crown*, p. 288.

<sup>71</sup> Jones' *Crown*, p. 297.

<sup>72</sup> Smith's *Christian Antiquities*, p. 628.

<sup>73</sup> Smith's *Christian Antiquities*, p. 777. <sup>74</sup> *Op. cit.* p. 1433.

<sup>75</sup> *Op. cit.* p. 1433. <sup>76</sup> [For a further note about Sendu or Sindhu Bir, see ante, Vol. XI, p. 261, — Ed.]

<sup>70</sup> Smith's *Christian Antiquities*, pp. 463, 466, 467, 468.

<sup>72</sup> Moore's *Oriental Fragments* (1814), p. 146.

<sup>74</sup> Mrs. Romanoff's *Rites and Customs of the Græco-Russian Church*, p. 231.



ESSAYS ON KASHMIRI GRAMMAR.  
BY THE LATE KARL FRIEDRICH BURKHARD.  
Translated and edited, with notes and additions,  
by G. A. Grierson, Ph.D., C.I.E., I.C.S.

(Continued from p. 35.)

THE TRANSITIVE VERB.

Active Voice.

81. Two verbs are conjugated : —

(a) A Primitive Verb. *سُون* *sūn*, to send.

(b) A Derivative Verb, the Double Causal. *مَارَنَافُون* *māranāfun*, to get killed.

Verbal Stem or Root.<sup>30</sup>

*سُون* *sūn*

*مَارَنَافُون* *māranāfun*

82. Infinitive, the act of sending (or getting killed).

Masc. Nom. *سُون* *sūn*

*مَارَنَافُون* *māranāfun*

Dat. *سُونَس* *sūnas*

*مَارَنَافُونَس* *māranāfunas*

Abl. *سُونَق* *sūnaṇ*

*مَارَنَافُونَق* *māranāfunṇ*

Gen. *سُونُك* *sūnak*

*مَارَنَافُونُك* *māranāfunuk*

Fem. Nom. *سُونِ* *sūni*

*مَارَنَافُونِ* *māranāfuni*

Dat. Abl. *سُونِ* *sūni*

*مَارَنَافُونِ* *māranāfuni*

83. Participles.

Present (Active).

*سُونَان* *sūnaṇ*, sending.

*مَارَنَافُونَان* *māranāfunāṇ*, getting killed.

Perfect (Passive).

Sg. m. *سُونَمَت* *sūn-mat*,<sup>31</sup> sent.

*مَارَنَافُونَمَت* *māranāfun-mat*,<sup>31</sup> got killed.

f. *سُونَمَتِ* *sūn-mat*<sup>32</sup>

*مَارَنَافُونَمَتِ* *māranāfun-mat*<sup>32</sup>

Pl. m. *سُونَمَتِ* *sūn-mat*<sup>33</sup>

*مَارَنَافُونَمَتِ* *māranāfun-mat*<sup>33</sup>

f. *سُونَمَتِ* *sūn-mat*<sup>34</sup>

*مَارَنَافُونَمَتِ* *māranāfun-mat*<sup>34</sup>

Future (Active).

Sg. m. *سُونَوُون* *sūnavun*, about to send.

*مَارَنَافُونَوُون* *māranāfunavun*, about to get killed.

f. *سُونَوُونِ* *sūnavun*<sup>35</sup>

*مَارَنَافُونَوُونِ* *māranāfunavun*<sup>35</sup>

Pl. m. *سُونَوُونِ* *sūnavun*<sup>36</sup>

*مَارَنَافُونَوُونِ* *māranāfunavun*<sup>36</sup>

f. *سُونَوُونِ* *sūnavun*<sup>36</sup>

*مَارَنَافُونَوُونِ* *māranāfunavun*<sup>36</sup>

<sup>30</sup> The order of tenses is different from that of the original. See note to § 85.

<sup>31</sup> [Regarding the vowel changes of the root, see § 133.]

<sup>32</sup> On further inquiry, I find that *mat* more nearly represents the termination of the fem. sg. than *mat* as given

<sup>33</sup> [Or *sūn-mat*.]

in § 27.

<sup>34</sup> Sometimes written, *سُونَمَتِ* *sūnamat* (from *سُون* *sūn*, etc., *سُونَمَتِ* *sūn-mat*).

<sup>35</sup> So also I find that *vun* and (pl.) *vun* more nearly represent the pronunciation than the *vun* and *vun* given in § 22.



## 84. Noun of the Agent.

Sg. m.	سَوَزَنُوول	sōzanvōl, a sender.	مَارَنَآوَوول	māranāvavōl, one who gets (a person) killed.
f.	سَوَزَنَوَاجِن	sōzanvājeñ <sup>36</sup>	مَارَنَآوَوَاجِن	māranāvavājeñ <sup>36</sup>
Pl. m.	سَوَزَنَوَآل	sōzanvōl	مَارَنَآوَوَآل	māranāvavōl
f.	سَوَزَنَوَاجِنَه	sōzanvājeñi	مَارَنَآوَوَاجِنَه	māranāvavājeñi

## Participle Absolute.

سَوَزَت	sōz-it	مَارَنَآوَت	māranāv-it
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85. Simple tenses.<sup>37</sup>

[These are (1) The Imperative (Immediate); (2) The Present, Indefinite, and Future; (3) The Aorist; (4) The Optative; and (5) The Precative. — TRANS.]

## 86. Imperative Mood.

## Singular.

Simple.	Respectful.	Simple.	Respectful.
(2) سَوَز	sōz	مَارَنَآو	māranāv
(3) سَوَزِن	sōzin	مَارَنَآوِن	māranāvin

## Plural.

(2) سَوَزَو	sōzin	مَارَنَآوَو	māranāvin
(3) سَوَزِن	sōzin	مَارَنَآوِن	māranāvin

## Indicative Mood.

87. Present Indefinite, and Future.<sup>38</sup>

## Singular.

(1) سَوَزَه	sōz-a, I shall send, etc.	مَارَنَآوَه	māranāv-a, I shall get killed, etc.
(2) سَوَزَك	sōz-ak	مَارَنَآوَك	māranāv-ak
(3) سَوَزِه	sōz-i	مَارَنَآوِه	māranāv-i

## Plural.

(1) سَوَزَو	sōz-av	مَارَنَآوَو	māranāv-av
(2) سَوَزَو	sōz-im	مَارَنَآوَو	māranāv-im
(3) سَوَزَو	sōz-an	مَارَنَآوَو	māranāv-an

<sup>36</sup> So also vājeñ' is better than the vājeñ' given in § 22.

<sup>37</sup> In the original, the author follows the order of tenses usually met with in grammars of European languages, commencing with the Present Definite, the Imperfect, Perfect, and Pluperfect, all of which are compound tenses, and then dealing with the Aorist, Future, Indicative, and with the Present and Perfect Optative. The translator has taken the liberty of following the usual Indian custom of grouping the tenses, first under the head of Simple Tenses and then under that of Compound Tenses. This has necessitated slight deviations from the language of the original.

<sup>38</sup> For the Personal Pronouns, see § 47. [This tense, though an old present, is mostly used in a future sense.]



## 88. Aorist.

This tense<sup>39</sup> is *Active* in form, but is treated as if it were a *Passive*. Hence the Personal Pronoun (or subject) appears in the Instrumental case, and the Object becomes Subject, while the verb remains active in form. [Regarding the changes of radical vowels and consonants in the Aorist, see §§ 158 and ff.]

The Aorist can be formed in three different manners, *vis.* :—

- (a) With the Personal Pronoun (or noun) (which if the verb was construed actively would be the subject) in the Instrumental, and the verb with the terminations of the Aorist given in § 36, *e. g.*, مہ سوز me sūz.
- (b) With the Personal Pronoun (or noun) in the Instrumental, and again repeated as a pronominal suffix at the end of the verb<sup>40</sup> (see §§ 37, 47, 48, *e. g.*, مہ سوزم me sūz-m.
- (c) With the Personal Pronoun not given in the Instrumental, and only given as a suffix at the end of the verb, *e. g.*, سوزم sūz-m.

89. As regards the use of these three varieties, if the instrumental case is used, and the grammatical subject is not expressed, the suffix is usually omitted (variety a): but if the pronoun (or noun) in the instrumental is to be supplied from an instrumental in a preceding sentence, or is to be understood from a nominative in a preceding sentence in which, owing to the use of an intransitive verb, a nominative has to be used as the subject of the verb and not an instrumental, I find that the form with the suffix is invariably used. Thus, دپن dapn, to speak; دپ تم دپ tam dop, by him was it spoken, *i. e.*, he spoke; پادشاہن دپ padishāh-an dop, by the king it was spoken, the king spoke; but پادشاہن دپ کہ سوز padishāh-an dop<sup>a</sup> kē sūz, by the king it was spoken and it-was-said-by-him, *i. e.*, the king spoke and sent; or پادشاہن دپ کہ دپ padishāh an kē dop, the king came and it-was-said-by-him, *i. e.*, the king came and said. So also سوز تم سوز sūz tam sūz, by them was sent, they sent; but 'the king spoke and sent men' is پادشاہن دپ کہ زین سوز padishāh-an dop kē zīn sūz, by the king it-was-spoken, and men were-sent-by-him.

An intransitive verb can also be used in this impersonal way; *e. g.*, ودن wadn, to weep; ودن wad, he wept; ودن wadn, it-was-wept-by-him (Lake, xix. 41).

90. In this tense, the characteristic vowel of the feminine is *a*, *e. g.*, سوز sūz-a, and of the masculine *u* in the singular, and *i* in the plural. Sometimes, however, we find *i* [e] also in the feminine; *e. g.*, کړن kare-n, while the regular form, given in the paradigm is سوز sūz-a-n. It appears that those verbs which change their root-vowel *a* into *o*, take *i* in the feminine. Thus (Mp.) رچھن rachhun has its 3rd pl. fem. aorist رچھن rachhi-n [rachhe-n], as compared with سوز sūz-a-n, because the former has رچھ rachh for its aorist, and the latter سوز sūz. I find all Intransitives taking *a*. So far I have not been able to lay down any better rule for distinguishing the use of these vowels. [The real termination of the fem. pl. is *e*, written *ya* in the Śāradā character. If the *e* (ya) is preceded by *ts*, *tsh*, *s* or *x*, it becomes *a*. We thus get rachhe n, they (fem.) were protected by him, kare-n, they (fem.) were by made by him, but āsa (not āse), they (fem.) were, sūza-n, they (fem.) were sent by him.] [In the fem. sg. the

<sup>39</sup> [It is derived from the Sanskrit Passive participle.]

<sup>40</sup> Note that the 1st Plural never has a suffix.



termination *i* is not pronounced and will not be written so as to distinguish the form from the Masc. pl., in which it is pronounced. It is written *ī* in the Sārādā character, and before terminations, as in *sūsq-m*, *sūsq-t*, etc., it has a very indefinite sound partaking of the nature of a short German *ä*. In such cases, therefore, it is conveniently represented by *a*. See § 7. Note that a final *a* always has this short sound, or something akin to it, and is hence also written *a*.]

91. In order to thoroughly explain the conjugation of the aorist, I also give, in § 133, the conjugation of that tense for the verb *دین* *dīna*, to give, on account of the difficulties which it exhibits. This will also serve as an example of the conjugation of verbs like *هین* *heun*, to take, which take altogether different forms in the feminine; e. g., *هین* *heun*, Aorist *هیت* *hiuk*, fem. *هیت* *heta*; *تول* *tula* to lift, Aorist *تلت* *tal*, fem. *تلت* *tij*; *هکن* *hekun*, to be able, aor. *هیک* *hiuk*, fem. *هیک* *hech*.

#### I. — Subject — a Noun Substantive.

92. [The following is the conjugation of the Aorist of a transitive verb, when the grammatical subject is a noun substantive. Thus in 'I sent the man' (i. e., the man was sent by me); the grammatical subject is a noun substantive, viz., 'the man.'

When the grammatical subject is a pronoun, the conjugation is complicated by the addition of pronominal suffixes of the nominative case. This conjugation is given afterwards.]

		Singular.	
		Masculine.	Feminine.
Was sent	(a)	by me ... .. <i>مِسُوزُ</i> <i>me sūzu</i> <sup>1</sup>	<i>مِسُوزُ</i> <i>me sūz<sup>2</sup></i>
		by thee ... .. wanting	—
		by him ... .. <i>تَمِسُوزُ</i> <i>tam<sup>1</sup> sūz</i>	<i>تَمِسُوزُ</i> <i>tam<sup>1</sup> sūz</i>
		by us ... .. <i>اَسِسُوزُ</i> <i>asi sūz</i>	<i>اَسِسُوزُ</i> <i>asi sūz</i>
		by you ... .. wanting	—
		by them ... .. <i>تِمِسُوزُ</i> <i>timau sūz</i>	<i>تِمِسُوزُ</i> <i>timau sūz</i>
	(b)	by me ... .. <i>مِسُوزَم</i> <i>me sūzu-m</i>	<i>مِسُوزَم</i> <i>me sūzq-m</i>
		by thee ... .. <i>تَسِسُوزُت</i> <i>tae sūzu-t</i>	<i>تَسِسُوزُت</i> <i>tae sūzq-t</i>
		by him ... .. wanting	—
		by us ... .. wanting	—
		by you ... .. <i>تَهِسُوزُوه</i> <i>tohi sūzu-va</i>	<i>تَهِسُوزُوه</i> <i>tohi sūzq-va</i>
		by them ... .. wanting	—
(c)		by me ... .. <i>سُسُوزَم</i> <i>sūzu-m</i>	<i>سُسُوزَم</i> <i>sūzq-m</i>
		by thee ... .. <i>سُسُوزُت</i> <i>sūzu-t</i>	<i>سُسُوزُت</i> <i>sūzq-t</i>
		by him ... .. <i>سُسُوزُن</i> <i>sūzu-n</i>	<i>سُسُوزُن</i> <i>sūzq-n</i>
		by us ... .. wanting	—
		by you ... .. <i>سُسُوزُوه</i> <i>sūzu-va</i>	<i>سُسُوزُوه</i> <i>sūzq-va</i>
		by them ... .. <i>سُسُوزُك</i> <i>sūzu-k</i>	<i>سُسُوزُك</i> <i>sūzq-k</i>

<sup>1</sup> [This final *a* is written in the Paradigma, but is not audible in pronunciation.]

<sup>2</sup> By her *تَمِسُوزُ* *tami*.

<sup>3</sup> [The aorist of *mārun*, to kill, eg. m. *mār*<sup>3</sup> fem. *mār* (written *مَار* *mār*) (for *مَار* *mār*); pl. m. *mār*<sup>4</sup>, but f. *mār*, in which the *d* is unchanged. So from *kārun*, to make, eg. m. *kār*, f. *kār*, pl. m. *kār*<sup>4</sup>, f. *kār*. See § 90 above.]



			Plural.	
			Masculine.	Feminine.
Were sent	(a)	by me ...	مِه سُوڙِ me sūzi	مِه سُوڙِ me sūzə
		by thee ...	wanting	—
		by him ...	تَم سُوڙِ tam sūzi	تَم سُوڙِ tam sūzə
		by us ...	اَسِه سُوڙِ asi sūzi	اَسِه سُوڙِ asi sūzə
		by you ...	wanting	—
		by them ...	تَم سُوڙِ timan sūzi	تَم سُوڙِ timan sūzə
	(b)	by me ...	مِه سُوڙِم me sūzi-m	مِه سُوڙِم me sūza-m
		by thee ...	چِه سُوڙِت tse sūzi-t	چِه سُوڙِت sūza-t
		by him ...	wanting	—
		by us ...	wanting	—
		by you ...	تِه سُوڙِو tōhi sūzi-əq	تِه سُوڙِو tōhi sūza-əq
		by them ...	—	—
	(c)	by me ...	سُوڙِم sūzi-m	سُوڙِم sūza-m
		by thee ...	سُوڙِت sūzi-t	سُوڙِت sūza-t
		by him ...	سُوڙِن sūzi-n	سُوڙِن sūza-n
		by us ...	wanting	—
		by you ...	سُوڙِو sūzi-əq	سُوڙِو sūza-əq
		by them ...	سُوڙِک sūzi-k	سُوڙِک sūza-k

[Note that certain verbs take *s* in the feminine plural. The causal conjugated subsequently is one of these. So also the verbs *karun*, to make (aorist *koru*), and *rachhun* to protect (aorist *rochhā*), have the fem. pl. *kare*, *kare-m*, *kare-t*, *kare-n*, *kare-əq* (not *kari-əq*), *kare-k*, and *rachhe*, *rachhe-m*, *rachhe-t*, *rachhe-n*, *rachhe-əq*, and *rachhe-k*, respectively. See § 90 above.]



## 93. II. — Subject — a pronoun (partly with double suffixes).

I was sent

	Masculine.	Feminine.
by me ...	—	—
by thee ..	چہ سوزنہس بے <i>tse sūzu-tha-s bo</i>	چہ سوزنہس بے <i>tse sūzq-tha-s bo</i>
by him ..	(تَمِ) سوزنہس بے <sup>41</sup> <i>(tami) sūzu-na-s bo</i>	(تَمِ) سوزنہس بے <sup>41</sup> <i>(tami) sūzq-na-s bo</i>
by her ...	(تَمِ) سوزنہس بے <sup>41</sup> <i>(tami) sūzu-na-s bo</i>	(تَمِ) سوزنہس بے <sup>41</sup> <i>(tami) sūzq-na-s bo</i>
by us ..	—	—
by you ...	توہ سوزنہس بے <i>tohi sūzu-va-s bo</i>	توہ سوزنہس بے <i>tohi sūzq-va-s bo</i>
by them ..	(تَمو) سوزنہس بے <sup>41</sup> <i>(timau) sūzu-ha-s bo</i>	(تَمو) سوزنہس بے <sup>41</sup> <i>(timau) sūzq-ha-s bo</i>

## 94. Thou wast sent

	Masculine.	Feminine.
by me ...	مہ سوزمک چہ <i>me sūzu-ma-k taq</i>	مہ سوزمک چہ <i>me sūzq-ma-k taq</i>
by thee ...	—	—
by him ...	(تَمِ) سوزمک چہ <sup>41</sup> <i>(tami) sūzu-na-k taq</i>	(تَمِ) سوزمک چہ <sup>41</sup> <i>(tami) sūzq-na-k taq</i>
by her ...	(تَمِ) سوزمک چہ <sup>41</sup> <i>(tami) sūzu-na-k taq</i>	(تَمِ) سوزمک چہ <sup>41</sup> <i>(tami) sūzq-na-k taq</i>
by us ...	اسہ سوزمک چہ <i>asi sūzu-k taq</i>	اسہ سوزمک چہ <i>asi sūzq-k taq</i>
by you ...	—	—
by them ...	(تَمو) سوزمک چہ <sup>41</sup> <i>(timau) sūzu-ha-k taq</i>	(تَمو) سوزمک چہ <sup>41</sup> <i>(timau) sūzq-ha-k taq</i>

## 95. He or she was sent

	Masculine.	Feminine.
by thee ...	چہ سوزنہن سہ <i>tse sūzu-tha-n su</i>	چہ سوزنہن سہ <i>tse sūzq-tha-n so</i>
by you ...	توہ سوزنہن سہ <i>tohi sūzu-va-n su</i>	توہ سوزنہن سہ <i>tohi sūzq-va-n so</i>

[This form is only used in the second person.]

<sup>41</sup> تَمِ *tami*, تَمِ *tami*, and تَمو *timau* are usually omitted, or, if they are retained, the instrumental suffix of the third person is omitted. Thus, تَمِ سوزنہس بے *tami sūzu-na-s bo*, or تَمِ سوزنہس بے *tami sūzu-na-s bo*. This also applies to the following paradigms. [Remember that, once for all, the small "a" above the line is not pronounced, and that the "g" of the feminine singular is a very short indefinite sound.]

<sup>41</sup> See note 44 above.



## 96. We were sent

	Masculine.	Feminine.
by me ...	—	—
by thee ...	چہ سُرِیَت اَسِ <i>tse sūzi-t aṣi</i>	چہ سُرِیَت اَسِ <i>tse sōza-t<sup>47</sup> aṣi</i>
by him ...	(نَمِ) سُرِیَن اَسِ <i>(tam<sup>44</sup>) sūzi-n aṣi</i>	(نَمِ) سُرِیَن اَسِ <i>(tam<sup>44</sup>) sōza-n<sup>47</sup> aṣi</i>
by her ...	(نَمِ) سُرِیَن اَسِ <i>(tam<sup>44</sup>) sūzi-n aṣi</i>	(نَمِ) سُرِیَن اَسِ <i>(tam<sup>44</sup>) sōza-n<sup>47</sup> aṣi</i>
by us ..	—	—
by you ...	تہ سُرِیَوَہ اَسِ <i>tohi sūzi-və aṣi</i>	تہ سُرِیَوَہ اَسِ <i>tohi sōza-və<sup>47</sup> aṣi</i>
by them ...	(نَمَو) سُرِیَت اَسِ <i>(timau<sup>46</sup>) sūzi-t aṣi</i>	(نَمَو) سُرِیَت اَسِ <i>(timau<sup>46</sup>) sōza-t<sup>47</sup> aṣi</i>

## 97. You were sent

	Masculine.	Feminine.
by me ..	مہ سُرِیَن مَوہ تہ <i>me sūzi-na-və tohi</i>	مہ سُرِیَن مَوہ تہ <i>me sōza-na-və tohi</i>
by thee ...	—	—
by him ...	(نَمِ) سُرِیَن مَوہ تہ <i>(tam<sup>44</sup>) sūzi-na-və tohi</i>	(نَمِ) سُرِیَن مَوہ تہ <i>(tam<sup>44</sup>) sōza-na-və tohi</i>
by her ...	(نَمِ) سُرِیَن مَوہ تہ <i>(tam<sup>44</sup>) sūzi-na-və tohi</i>	(نَمِ) سُرِیَن مَوہ تہ <i>(tam<sup>44</sup>) sōza-na-və tohi</i>
by us ...	اَسِ سُرِیَوَہ تہ <i>aṣi sūzi-və tohi</i>	اَسِ سُرِیَوَہ تہ <i>aṣi sōza-və tohi</i>
by you ...	—	—
by them ...	(نَمَو) سُرِیَن مَوہ تہ <i>(timau<sup>46</sup>) sūzi-na-və tohi</i>	(نَمَو) سُرِیَن مَوہ تہ <i>(timau<sup>46</sup>) sōza-na-və<sup>47</sup> tohi</i>

## 98. They were sent

	Masculine.	Feminine.
by thee ...	چہ سُرِیَت تہک تِم <i>tse sūzi-ta-k tim</i>	چہ سُرِیَت تہک تِم <i>tse sōza-ta-k tim</i>
by you ...	تہ سُرِیَوَہ تہک تِم <i>tohi sūzi-və-k tim</i>	تہ سُرِیَوَہ تہک تِم <i>tohi sōza-və-k tim</i>

[This form is only used in the second person.]

<sup>44</sup> See note 44 above.<sup>47</sup> [From کَرِیَن *karin*, etc., the fem. pl. is کَرِیَت *kari-t*, کَرِیَن *kari-n*, کَرِیَو *kari-və*, کَرِیَت *kari-t*.]<sup>46</sup> See note 44 above.<sup>47</sup> [From کَرِیَن *karin*, etc., the fem. pl. is کَرِیَن مَوہ *kari-na-və*, etc.]



99. Edgeworth, besides some certain misprints, has the following forms: I by you (fem.), *sásiran*; thou by us, *sásinatā*; he by us, *sási*; you by us, *sásinara*; they by us, *sási*; they (pl. fem.) by you, *sásiran*. The *ai* is the suffix *y* (to thee), the rest I cannot understand.

100. The remarks made in § 88, regarding the omission of the instrumental personal pronouns, apply here also. The nominative personal pronouns can also be omitted; e. g., in *سُرَزَنَسِ sús-<sup>n</sup>-tān-s*, I was sent by thee, the pronouns are indicated by the *s* and by the *tā*, respectively.

Causal Verb مَارَنَافُون *māranāfūn*.

101. I. — Subject — a Noun.

			Singular.	
			Masculine.	Feminine.
Was got killed	(a)	by me ...	me	<div> <div> Instrumental Pro- nouns. </div> </div>
		by thee ...	—	
		by him ...	تام tamite	
		by us ...	مارَنَافُون māranāfūn	
		by you ...	—	
		by them ...	تام timau	
	(b)	by me ...	me māranāfūn-m	me māranāfūn-m
		by thee ...	tee māranāfūn-t	tee māranāfūn-t
		by him ...	—	—
		by us ...	—	—
		by you ...	tohi māranāfūn-vq	tohi māranāfūn-vq
		by them ...	—	—
	(c)	by me ...	māranāfūn-m	māranāfūn-m
		by thee ...	māranāfūn-t	māranāfūn-t
		by him ...	māranāfūn-n	māranāfūn-n
		by us ...	—	—
		by you ...	māranāfūn-vq	māranāfūn-vq
		by them ...	māranāfūn-k	māranāfūn-k

<sup>n</sup> By her, تام tamī.







103. Pluperfect II.<sup>21</sup>

Subject.

				Singular.	
				Masculine.	Feminine.
Had been sent	(a)	by me ...	...	مِه سُرُورِو me sūṣōv	مِه سُرُزِآيِ me sūzōyi
		by thee ...	...	—	—
		by him ...	...	تَم سُرُورِو tam <sup>22</sup> sūṣōv	تَم سُرُزِآيِ tam <sup>22</sup> sūzōyi
		by us ...	...	اَسِه سُرُورِو asī sūṣōv	اَسِه سُرُزِآيِ asī sūzōyi
		by you ...	...	—	—
		by them ...	...	تِمِسُرُورِو timau sūṣōv	تِمِسُرُزِآيِ timau sūzōyi
	(b)	by me ...	...	مِه سُرُورِو-m me sūṣō-m	مِه سُرُزِآيِ-m me sūzōya-m
		by thee ...	...	چِه سُرُورِو tce sūṣō-t	چِه سُرُزِآيِ tce sūzōya-t
		by him ...	...	—	—
		by us ...	...	—	—
		by you ...	...	تِه سُرُورِو tohi sūṣō-vq	تِه سُرُزِآيِ tohi sūzōya-vq
		by them ...	...	—	—
	(c)	by me ...	...	سُرُورِو sūṣō-m	سُرُزِآيِ sūzōya-m
		by thee ...	...	سُرُورِو sūṣō-t	سُرُزِآيِ sūzōya-t
		by him ...	...	سُرُورِو sūṣō-n	سُرُزِآيِ sūzōya-n
		by us ...	...	—	—
		by you ...	...	سُرُورِو sūṣō-vq	سُرُزِآيِ sūzōyi-vq
		by them ...	...	سُرُورِو sūṣō-k	سُرُزِآيِ sūzōya-k

[NOTE. — The above is as given by the author. Wade gives for this tense, instead of *sūṣōv*, *mārōv*, *māryōv*, or *māryōv*, fem. *mārēy*, or *māryēy*; pl. masc. *mārēy*, or *māryēy*, feminine, *mārēyi*, or *māryēyi*. According to the *Kāimīrasābaddāmṛita*, a native grammar, this tense is simply an Indefinite Past, and its principal forms are as follows. The simple verb is *karun*, to do:—

	He was made	She was made	They (masc.) were made	They (fem.) were made
by me ...	karyō-m	karyēya-m	karyō-m	} Same as Fem. sing.
by thee ...	karyō-t	karyēya-t	karyō-t	
by him ...	karyō-n	karyēya-n	karyō-n	
by us ...	karyōv	karyēya	karyēy	
by you ...	karyō-vq	karyēya-vq	karyō-vq	
by them ...	karyō-k	karyēya-k	karyō-k	

<sup>21</sup> For Pluperfect I, see Periphrastic tenses.

<sup>22</sup> By her تَم tamī.



The Pluperfect is formed by substituting *yá* for *yó*, and *dyé* for *yé* in the masculine. The Feminine is the same as above. We thus get the following forms :—

	He had been made	They (masc.) had been made
by me ...	<i>karyá-m</i>	<i>karyé-m</i>
by thee ...	<i>karyá-t</i>	<i>karyé-t</i>
by him ...	<i>karyá-n</i>	<i>karyé-n</i>
by us ...	<i>karyáo</i>	<i>karyéy</i>
by you ...	<i>karyá-və</i>	<i>karyé-və</i>
by them ...	<i>karyá-k</i>	<i>karyé-k</i>

So also from the Causal, *máranáryé-m*, etc.

If the stem of the tense, however, ends in *ts*, *tsá* or *s*, the *y* of *yó* and of *yá* is omitted. We thus get *sósó-m*, not *sósýó-m*, I sent him; *sósá-m*, I had sent him. Moreover, in these verbs, *yáya*, *yé*, and *dyé* become *óya*, *ó*, and *dyé*, respectively. We thus get the following forms :—

#### Indefinite Past.

	He was sent	She was sent	They (masc.) were sent	They (fem.) were sent
by me ...	<i>sósó-m</i>	<i>sósóya-m</i>	<i>sósó-m</i>	} Same as Fem. sing.
by thee ...	<i>sósó-t</i>	<i>sósóya-t</i>	<i>sósó-t</i>	
by him ...	<i>sósó-n</i>	<i>sósóya-n</i>	<i>sósó-n</i>	
by us ...	<i>sósóv</i>	<i>sósóya</i>	<i>sósóy</i>	
by you ...	<i>sósó-və</i>	<i>sósóya-və</i>	<i>sósó-və</i>	
by them ...	<i>sósó-k</i>	<i>sósóya-k</i>	<i>sósó-k</i>	

#### Pluperfect, masculine.

	He had been sent	They had been sent
by me ...	<i>sósá-m</i>	<i>sósóyé-m</i>
by thee ...	<i>sósá-t</i>	<i>sósóyé-t</i>
by him ...	<i>sósá-n</i>	<i>sósóyé-n</i>
by us ...	<i>sósáv</i>	<i>sósóyéy</i>
by you ...	<i>sósá-və</i>	<i>sósóyé-və</i>
by them ...	<i>sósá-k</i>	<i>sósóyé-k</i>

The following verbs, however, do insert *y* in the masculine singular terminations, *kátsun*, to be wet; *grótsun*, to be splashed out of a vessel; *tsótsun*, to be without employment; *tsótsun*, to be empty; *tétsun*, to be sharp; *pátsun*, to be fit; *rótsun*, to be pleasant; *vétsun*, to contain; *brátsun*, to shine; *ótsun*, to be pleasant; *létsun*, to be weak; *írótsun*, to be pure. These are all neuter verbs, and therefore take the terminations of neuter verbs. *Vide post*. Thus *kátsyót*, not *kátsóts*, I was wet.]



## 104. Optative or Past Conditional.

Primitive.	Present.	Causal.
Sg.	Sg.	
(1) $\text{سُوزُھُ}$ <i>sōz-ahq</i> , did I send, etc.	$\text{مَارُنَاوُھُ}$ <i>māranāv-ahq</i> , did I get killed, etc.	
(2) $\text{سُوزُھُک}$ <i>sōz-ah-k</i>	$\text{مَارُنَاوُھُک}$ <i>māranāv-ah-k</i>	
(3) $\text{سُوزُھُ}$ <i>sōz-ihe</i> [or $\text{سُوزُھُہ}$ <i>sōzihe</i> ]	$\text{مَارُنَاوُھُہ}$ <i>māranāv-ihe</i> [or $\text{مَارُنَاوُھُہ}$ <i>māranāvīhe</i> ]	
Pl.	Pl.	
$\text{سُوزُھُو}$ <i>sōz-ah-au</i>	$\text{مَارُنَاوُھُو}$ <i>māranāv-ah-au</i>	
$\text{سُوزُھُوہ}$ <i>sōz-ih-iu</i>	$\text{مَارُنَاوُھُوہ}$ <i>māranāv-ih-iu</i>	
$\text{سُوزُھُن}$ <i>sōz-ah-a-n</i>	$\text{مَارُنَاوُھُن}$ <i>māranāv-ah-a-n</i>	

105. Precative.<sup>53</sup>

$\text{سُوزُہُ}$ <i>sōz-isi</i> , [or $\text{سُوزُہُہ}$ <i>sōzisihe</i> ],	$\text{مَارُنَاوُہُہ}$ <i>māranāv-isi</i> [or $\text{مَارُنَاوُہُہ}$ <i>māranāvīsihe</i> ],
send, I pray	get (——) killed, I pray

## Compound Tenses.

## 106. Imperative Continuative.

$\text{سُوزَانِ اَس}$ <i>sōz-ān ās</i> , etc.	$\text{مَارُنَاوَانِ اَس}$ <i>māranāv-ān ās</i> , etc.
keep sending, etc.	see $\text{اَسُن}$ <i>āsun</i> Continue getting( — )killed, etc.

## Indicative Mood.

## 107. Present Definite.

$\text{سُوزَانِ چَہُس}$ <i>sōz-ān chhus</i> , etc., I am sending, etc.	
$\text{مَارُنَاوَانِ چَہُس}$ <i>māranāv-ān chhus</i> , etc., I am getting( — )killed, etc.	

## 108. Imperfect.

$\text{سُوزَانِ اَوَس}$ <i>sōz-ān ōus</i> , I was sending, etc.	
$\text{مَارُنَاوَانِ اَوَس}$ <i>māranāv-ān ōus</i> , I was getting( — )killed, etc.	

## Perfect.

109. There is no active form. The tense is hence formed by means of a passive construction, by combining the Perfect Participle Passive, with the Auxiliary Verb  $\text{چَہُہ}$  *chha*. The Personal Pronoun (or subject) has therefore to be put in the Instrumental ( § 88 ), and the object stands in the nominative. Thus, 'I have sent him' is rendered by 'He has been sent by me.'

110. As in the case of the Aorist, the Perfect can be formed in three different ways:—

- (a) With the Personal Pronoun (or noun) (which if the verb was construed actively would be the subject) in the Instrumental, and the Perfect Participle with  $\text{چَہُہ}$  *chha* conjugated as given in § 55, and agreeing with the object (which has now become the subject) in gender, number and person; e. g.,  $\text{مَہ سُوژمُٹ چَہُہ}$  *me sūzmut chha*, by me it has been sent, I have sent.

<sup>53</sup> Not given in Mp.



- (b) With the Personal Pronoun (or noun) in the Instrumental, as before, and again repeated as a pronominal suffix at the end of the Verb<sup>24</sup> (§ 48); e. g.,

مے سوزمت چھو me sūzmut chhu-m, by me it-has-been-sent-by-me.

- (c) With the Personal Pronoun not given in the Instrumental, and only given as a suffix at the end of the verb; e. g., سوزمت چھو sūzmut chhu-m, it has-been-sent-by-me.

The different uses of these three forms are as described under the head of the Aorist (§ 89).

### III. I. — Subject — a Noun.

		Singular.	
		Masculine.	Feminine.
(a)	by me ...	me	me
	by thee ...	wanting	—
	by him ...	tam <sup>25</sup>	tam <sup>26</sup>
	by us ...	asi	asi
	by you ...	wanting	—
	by them ...	timau	timau
(b)	by me ...	me	me
	by thee ...	tre	tre
	by him ...	—	—
	by us ...	—	—
	by you ...	tohi	tohi
	by them ...	—	—
(c)	by me ...	me	me
	by thee ...	tre	tre
	by him ...	—	—
	by us ...	—	—
	by you ...	tohi	tohi
	by them ...	—	—

<sup>24</sup> But the first plural never has a suffix.

<sup>25</sup> By her تہ tam<sup>25</sup>.

<sup>26</sup> So Mp., but Np., تہو tohi chhe-y.



		Plural.			
		Masculine.		Feminine.	
Has been sent	(a)	by me ...	me		me
		by thee ...	—		—
		by him ...	تَمِ tami		تَمِ tami
		by us ...	اَسِ asi		اَسِ asi
		by you ...	—		—
		by them ...	تِماو timau		تِماو timau
	(b)	by me ...	me	chhi-m	me
		by thee ...	تِو tse	chhi-t	تِو tse
		by him ...	—	—	—
		by us ...	—	—	—
		by you ...	تِوِ tohi	chhi-vq	تِوِ tohi
		by them ...	—	—	—
	(c)	by me ...	me	chhi-m	me
		by thee ...	—	chhi-t	—
		by him ...	—	chhi-n	—
		by us ...	—	—	—
		by you ...	—	chhi-vq	—
		by them ...	—	chhi-k	—

## II. — Subject — a Pronoun.

112. [In this case the Auxiliary, in the case of transitive verbs, does not take the terminations of the present tense, but the same suffixes as those which we find in the Aorist of a transitive verb. The original text gives incorrect paradigms for the Perfect and Pluperfect, using the forms of the Auxiliary employed with intransitive verbs. This the Author himself points out later on. In the present translation I give the correct forms of these tenses.]

\* Properly سَوَزَمَتِ sūzmat'.

\*\* From کَرَنِ karen, کَرَمَتِ karamat, see § 90.



## 113. I have been sent

	Masculine.		Feminine.
by me ...			
by thee ...	چہ چھو-ٹھ-ا <i>che chhu-tha-a</i>		چہ چھے-ٹھ(ا)-ا <i>che chhe-th(a)-a</i>
by him <sup>38</sup> ...	تَم چھو-ٹھ-ا <i>tam chhu-tha-a</i>	to instrument	تَم چھے-ٹھ-ا <i>tam chhe-tha-a</i>
by us ...			
by you ...	توہ چھو-ٹھ-ا <i>tohi chhu-tha-a</i>		توہ چھے-ٹھ-ا <i>tohi chhe-tha-a</i>
by them ...	تِماں چھو-ٹھ-ا <i>timan chhu-tha-a</i>		تِماں چھے-ٹھ-ا <i>timan chhe-tha-a</i>

## 114. Thou hast been sent

	Masculine.		Feminine.
by me ..	مہ چھو-ما-ک <i>me chhu-ma-k</i>		مہ چھے-ما-ک <i>me chhe-ma-k</i>
by thee ...			
by him <sup>39</sup> ...	تَم چھو-ما-ک <i>tam chhu-ma-k</i>	to instrument	تَم چھے-ما-ک <i>tam chhe-ma-k</i>
by us ..	اَس چھو-ما-ک <i>asi chhu-ma-k</i>		اَس چھے-ما-ک <i>asi chhe-ma-k</i>
by you ...			
by them ...	تِماں چھو-ما-ک <i>timan chhu-ma-k</i>		تِماں چھے-ما-ک <i>timan chhe-ma-k</i>

## 115. He or she has been sent

	Masculine.		Feminine.
by thee ..	چہ چھو-ٹھ-ا <i>che chhu-tha-a</i>	to instrument	چہ چھے-ٹھ-ا <i>che chhe-tha-a</i>
by you ...	توہ چھو-ٹھ-ا <i>tohi chhu-tha-a</i>		توہ چھے-ٹھ-ا <i>tohi chhe-tha-a</i>

[This form is used only in the second person.]

<sup>38</sup> By her *تَم* *tam*.

<sup>39</sup> [In this case we should expect *چھو-ٹھ-ا* *chhu-tha-a* (fem. *chhe-tha-a*). The analogy of the Aorist is followed, where we have *تَم کُورس* *tam koras* he, instead of *تَم کُورس* *tam koras* he. See § 93, note 41. So also in the plural). When the pronoun in the instrumental is not given, the full forms are used.]

<sup>40</sup> By her, *تَم* *tam*.

<sup>41</sup> Instrumental suffix omitted, as the pronoun in the instrumental is given. Thus *چھو-ٹھ-ا* *chhu-tha-a* for *چھو-ٹھ-ا* *chhu-tha-a*, and *چھو-ٹھ-ا* *chhu-tha-a*. See § 113, note 39, above.







119. The Causal verb is conjugated exactly like the simple one, and need not be given in full. For *سوزمٹ* *sūzmut*, etc., substitute the corresponding Participle Passive of

*ماراڻون* *marāṇvun*. Thus,—

<i>ماراڻومٹ</i> <i>māraṇōemut</i> for	<i>سوزمٹ</i> <i>sūzmut</i>
<i>ماراڻومٹس</i> <i>māraṇōemuts</i> for	<i>سوزمٹس</i> <i>sūzmuts</i>
<i>ماراڻومٹ</i> <i>māraṇōemṭi</i> for	<i>سوزمٹ</i> <i>sūzṭi</i>
<i>ماراڻومٹس</i> <i>māraṇōemats</i> for	<i>سوزمٹس</i> <i>sūzmatṣ</i> .

### 120. Pluperfect.

This is conjugated on the same lines as the Perfect, the Aorist of the Auxiliary verb *آمن* *āmun* being substituted for *چہ* *chha*. The second form of the Pluperfect (Pluperfect II.) will be found above, under the simple tenses (§ 103).

### 121. I. — Subject — a Noun.

		Singular.	
		Masculine.	Feminine.
Had been sent	(a)	by me ...	by me ...
		by thee ...	by thee ...
		by him ...	by him ...
		by us ...	by us ...
		by you ...	by you ...
		by them ...	by them ...
	(b)	by me ...	by me ...
		by thee ...	by thee ...
		by him ...	by him ...
		by us ...	by us ...
		by you ...	by you ...
		by them ...	by them ...
	(c)	by me ...	by me ...
		by thee ...	by thee ...
		by him ...	by him ...
		by us ...	by us ...
		by you ...	by you ...
		by them ...	by them ...



		Plural.			
		Masculine.		Feminine.	
Had been sent	(a)	by me ...	مَوْزَمَتِ اِيں Pronouns in instrumen- tal as in masc. sg.	اِيں Pronouns in instrumen- tal as in masc. sg.	اِيں aḥmāṭiq aḥ
		by thee ...			
		by him ...			
		by us ...			
		by you ...			
		by them ...			
	(b)	by me ...	مَوْزَمَتِ Pronouns in instru- mental as in masc. sg.	اِيں Pronouns in instru- mental as in masc. sg.	اِيں aḥmāṭiq
		by thee ...			
		by him ...			
		by us ...			
		by you ...			
		by them ...			
	(c)	by me ..	مَوْزَمَتِ aḥmāṭiq	اِيں aḥmāṭiq	اِيں aḥmāṭiq
		by thee ..			
		by him ...			
		by us ...			
		by you ...			
		by them ...			

## II. — Subject — a Pronoun.

## 122. I had been sent

	Masculine.	Feminine.
by me ...	—	—
by thee ...	چہ اوسئیں tse ōs <sup>14</sup> -thā-s	چہ اوسئیں tse ōs <sup>14</sup> -thā-s
by him <sup>66</sup> ...	تَمِ اوسِ tamī ōsu-s <sup>67</sup>	تَمِ اوسِ tamī ōsq-s <sup>67</sup>
by us ...	—	—
by you ...	تَمِ اوسِ tohi ōs <sup>14</sup> -va-s	تَمِ اوسِ tohi ōsq <sup>14</sup> -va-s
by them ...	تَمِ اوسِ timau ōsu-s <sup>67</sup>	تَمِ اوسِ timau ōsq-s <sup>67</sup>

<sup>66</sup> Once for all, by her, تَمِ tamī.<sup>67</sup> Instrumental suffix omitted, as the pronoun in the instrumental is given: thus, اوسِ ōsu-s, for اوسِ ōsu-s, as in the aorist and perfect. See § 113, note 59.



## THE CHANDRA-VYAKARANA.

PROFESSOR KIELHORN has shewn<sup>1</sup> that Jayāditya and Vāmana, the compilers of the *Kāśikā Vṛtti*, have used the Grammar of the well-known Buddhist author Chandragōmin or Chandrachārya, the Chandra-Vyakarana, although they never actually mention it. As a full knowledge of this system has thus become desirable for a critical edition of the *Kāśikā*, a pupil of Prof. Kielhorn's, Dr. Liebich of Breslau, has examined all the obtainable materials, — the MSS. found in Nēpāl, Ceylon and Kāśmīr, as well as the Tibetan translations contained in the 116th and 132nd volume of the *Mdo* or *Sūtra* portion of the *Tanjur*. Hitherto, no remains of Chandra's work have been found in India proper. In the *Nachrichten der K. Gesellschaft der Wissenschaften zu Göttingen*, Phil.-Hist. Klasse, 1895, Heft 3, Dr. Liebich gives a *résumé* of his inquiries, from which it appears that the whole system of Buddhist Sanskrit Grammar has now been recovered. It consists of the following texts, preserved either in the original or in the very faithful Tibetan translation: —

1. The *Sūtra-Pāṭha*, in six books, corresponding to the *Aṣṭādhyāyī* of Pāṇini. A complete MS. of it, written in 1356 A. D., has recently been acquired by the Indian Government from Nēpāl and is now in Calcutta. Moreover, there are several fragments in Cambridge and a complete translation in the *Tanjur*.

2. The *Sūtra-Vṛtti*. This is, no doubt, the most important text of the whole system, corresponding, as it does, in style and treatment of the matter to the *Kāśikā Vṛtti* and containing very probably the original explanation of Chandragōmin himself. In the colophon, it is called the work of Dharmadāsa. If this is to be taken as a proper name, it may be the name of the pupil who wrote down his master's words. Dr. Liebich gives the beginning of this commentary, which shews its similarity to the *Kāśikā* and the help it gives for emending the corrupt passages of its printed edition.

The only complete MS. of this commentary, containing the *Sūtras*, and written in the character of the XII.-XIII. century, is in the library of the Mahārājā of Nēpāl at Kāthmāṇḍū. Through the kind intervention of Col. Wylie, British Resident in Nēpāl, Dr. Liebich obtained a copy. The original, according to Prof. Bendall, comprises 159 palm-leaves. The copy numbers 281 large leaves of Nepalese paper. Fragments of the same *Vṛtti*, not extending over a third of the whole, are in the Cambridge University Library.

3. The *Sūtra-Paddhati*, a gloss by Ānandadatta. Copious fragments, belonging to the first and second books of the *Sūtrapāṭha*, are preserved at Cambridge.

4. *Chandra-Alaṅkāra*, a *Tīkā* of the *Sūtrapāṭha*, by an unknown author. The single existing fragment, referring to the fifth and sixth books, was acquired in Nēpāl by Prof. Bendall, and is now in his own possession. It is written in a very archaic alphabet, the so-called arrow-top character, similar to the South-Indian alphabets and else found in Buddhist votive inscriptions only.

5. *Adhikāra-Saṅgraha*: a curious little book, containing all the *Adhikāras* or leading rules of the *Chandra-Sūtra*, with an indication as to how many *Sūtras* they apply. It is found in the *Tanjur* only. No such treatise, at least in Grammar, has reached us in the original Sanskrit.

6. *Dhātu-Pāṭha*, the collection of roots according to the *Chandra* system, differing from Pāṇini's mainly in the arrangement, as it makes the *genera verborum* the highest principle of division. It was found by Dr. Liebich in two different translations in the *Tanjur*. With the aid of these, the Sanskrit original, too, was afterwards discovered in the Cambridge collection.

There is a third translation of this work in the *Tanjur* (No. 3727), with some alterations, having the *ad-* and *tuhoti-*classes combined into one, and the last or *chur-*class worked over

<sup>1</sup> *Ante*, Vol. XV. pp. 183-5.



and rendered more similar to Pāṇinī's. In the concluding verses, Bṛod-dka-śaṅ-ge (Durgasiṃha) is named as the author of these alterations. Dr. Liebich has shown that this Durgasiṃha is identical with the well-known commentator of the *Kātantra* Grammar, and that he really introduced the *Dhātupāṭha* of the Chāndras in this revised form into the Kalāpa system, as it is found in all the Saṅskṛit MSS. of this Grammar, while the genuine *Kalāpa-Dhātusūtra*, differing totally from this, is again preserved in the *Tanjur* only (No. 3723).

7. A *Dhātu-Pārāyaṇa* by Pūrṇachandra, probably belonging to the Chāndra system and corresponding to the *Mādhaviya-Dhātuvṛitti*, was bought by Prof. Bendall in Népāl, and is now in the Cambridge collection.

8. *Gaṇa-Pāṭha*. The *Gaṇas* of the Chāndra system are fully incorporated into the *Sūtra-Vṛitti* (No. 2), just as the *Kāśikā Vṛitti* contains the *Gaṇapāṭha* of Pāṇinī.

9. *Uṇādi-Sūtra*, preserved in the *Tanjur* only. Chandragōmin has arranged his *uṇādi* affixes in three books according to the final letter. The first book or chapter contains the affixes ending in any vowel except *a*; the second the affixes in *a* from *ka* to *ya*; and the third, the remaining *a*-affixes from *ura* to *ha*, the so-called *keip*-affix and the affixes ending in consonants.

10. *Uṇādi-Vṛitti*: an excellent commentary to the former, in the *Tanjur* only. The words derived from the *uṇādi* affixes as well as their synonyms are given in Saṅskṛit together with a Tibetan version.

11. *Upasarga-Vṛitti*, an explanation of the twenty *Upasargas* or verbal prefixes of the Saṅskṛit language, by Chandragōmin. It is found in the *Tanjur* only.

12. *Varṇa-Sūtra* of Chandragōmin, corresponding to the *Pāṇinīya-Sikṣā* and like this containing rules on phonetics. It was found in Kāśmīr by Prof. Bühler, and is moreover translated in the *Tanjur*.

13. *Varṇa-Sūtra-Vṛitti*, a metrical commentary to the former by Chos-skyoñ, i. e., Dharmapāla, in 119 *ślokas*. This is preserved in the *Tanjur* only.

14. *Paribhāṣā-Sūtra*, giving the rules of interpretation for the Chāndra system. It was found in Kāśmīr by Prof. Bühler, together with No. 12. Dr. Liebich has proved the genuineness of these *paribhāṣā* rules by quotations from the *Sūtra Vṛitti* (No. 2).

15. *Bālāvabodhana*, an elementary treatise on Saṅskṛit Grammar according to the Chāndra system, corresponding to the *Laghukāumudī* of Varadarāja. It was written in Ceylon by a Buddhist priest named Kākyapa, or Kasaapa, about 1200 A. D., with a view of facilitating the study of Saṅskṛit. But its existence seems afterwards to have caused the loss of the original *Chāndra Vyākaraṇa* in that island. It was discovered by the late William Goonetilleke, who reported on it under the title, "The Grammar of Chandra" (*ante*, Vol. IX. pp. 80-84) and published its beginning, about a third of the whole, in the *Orientalist*. Dr. Liebich is in the possession of a complete copy of this work, presented to him by Mr. Mendis Gunasekara of Colombo.\*

16. *Tiānta*, a treatise on conjugation of verbs on the Chāndra system. In the *Tanjur* only.

17. *Subānta-Ratnākara*, the "jewel mine of nouns:" a collection of nouns according to gender and last letter, and belonging to the Chāndra system. In the *Tanjur* only.

18. *Vyākaraṇa-Subānta*, treatise on the declension of nouns according to the Chāndra system: found in the *Tanjur* only.

\* A printed edition of the *Bālāvabodhana* has appeared in the meanwhile (Colombo, 1895).



19. *Vibhakti-Kārikā*, by Śivarabhadra or Śiṃhabhadra, treating the same matter as the former: preserved in the *Tanjur* only.

20. *Sambandha-Uddeśa* or *Chāṅga-Vṛtti*, a short and rather meagre treatise on syntax by the Kāyastha Chāṅgadāsa, written in *śloka*s. An original MS. of it is in the possession of Dr. S. von Oldenburg in St. Petersburg, and a Tibetan translation has been inserted into the *Tanjur*.

21. *Chāṅga-Vṛtti-Vicaraṇa*, a commentary to the former, in the library of Dr. S. von Oldenburg.

The upper limit of Chandragomin's date is now determined by an example given in the *Sūtra-Vṛtti* (No. 2), which records as a contemporaneous event a world-known victory gained over the Hūṇas. This refers him to the Gupta period. The lower date has long been known as he is mentioned by Bhartṛhari, who died, according to I-tsin, about 650 A. D.

Concerning the date of the Tibetan translations, the colophon of the *Adhikāra-Saṃgraha* (No. 5) is not devoid of interest, in which it is said that the Bhikṣu Blo-gros-brtan-pa (Sthiramati) translated this text in the city of Yerañ, the capital of Nēpāl. Dr. Liebich has shewn that Yerañ is the Tibetan name of Pātan, the old metropolis, which ceased to be so after the foundation of the present capital Kāthmāṇḍū. Now Kāthmāṇḍū, according to the Nepalese chronicles, has been founded under Guṣakāmadeva, about 1000 A. D. On the other hand, the same Sthiramati is said to have begun the translation of Ugrabhūti's *Sishyāhitā*. The date of Ugrabhūti is given by Bērūni, who says in his *India* (written 1030 A. D.): "Ugrabhūti was the teacher of Ānandapāla, son of Jayapāla, who ruled in our time." So the literary activity of Sthiramati, who translated most of the preceding texts and a good many others, probably falls between 950 and 1000 A. D. The *Sūtrapāṭha*, *Upasarga-Vṛtti*, *Varṇa-Sūtra* and *Varṇasūtra-Vṛtti* seem to have been translated even earlier.

## THE RECLUSE AND THE RATS.

A TIBETAN TALE, translated by

L. A. WADDELL, LL.D.

### Preliminary Note.

THE tale here translated from the Tibetan, for the first time in European literature, I believe, is contained in a booklet,<sup>1</sup> printed, it is said, at Narthañ near Tashi-lhunpo, the capital of Western Tibet. It is generally believed to be an allegorical account of the war between the Nepalese and Tibetans and the sack of Tashi-lhunpo by the former in 1792 A. D. Thus the hermit of the tale is considered to be the Grand Lāma of Tashi-lhunpo of that time, Lo-zañ Palbdan Ye-s'e, who himself is credited with the authorship of the story. The tale is also interesting as a specimen of indigenous Tibetan prose with its clumsy pastoral pictures, everywhere pervaded by the Buddhist ethical doctrine of retribution — as a man sows so shall he reap. The narrative has been condensed in places where it was too diffuse.

### Translation.

One night, a hermit, while performing his devotions in the retreat known as The Tawny Rock Cave,<sup>2</sup> heard a strange sound inside the altar vase. On this the hermit said to himself:—"Hitherto the solitude of my retreat has been unbroken, what can be the cause of

<sup>1</sup> See ante, Vol. IV. p. 31 f.

<sup>2</sup> Entitled *Gom-ch'en dān rda-rda* or 'The Recluse and the Rats.'

<sup>3</sup> *Brag-skye sañ-ge'* p'ug. The word *skya-sa* literally means 'tawny,' and corresponds to the Sanskrit *Pāṇḍu*; it also is the name of a tree, see Jacschke's Tibetan Dictionary, p. 25.



this great noise? Perhaps it is owing to my offerings having been badly made, and therefore unacceptable to the gods, or can it be robbers, or is it the evil enchantment of spirits or devils?" He therefore spent the rest of the night in prayer and in holy rites, and invoked the aid of his spiritual tutor till the day dawned, when he arose and went to the vase. Then he saw that its contents were spilled, and that the offering<sup>3</sup> of rice and cakes were cut in pieces, and the magic-circle offering of rice and the wheaten flour and the other votive offerings were scattered about and destroyed. Then thought he, the rats — the tawny rat, the *Dzara*,<sup>4</sup> and the mice,<sup>5</sup> which he had been so hospitably house-cherishing, were now repaying his kindness by harm.

So he decided to find this out, and next night he set a wooden cup as a trap, and when he heard the noise repeated, he went with a lamp in his hand and found a tawny-coloured rat and a mouse lying under the cup with dishevelled whiskers and dark eyes. As, however, he thought it would be unjust to punish them without first making due investigation, and considering what they had to say in their defence, he addressed them, saying:—

"O you two persons, rat and mouse, answer me straight! I have come to this cave through fear of death, to make offerings to God and to pray to him from the bottom of my heart. Now, tell me, have you not taken those offerings which were consecrated to God? If you have, then you shall have the ill-repute of sinners; and for displeasing a hermit, the Dakkini fairies will vent their rage upon you. If you have not taken these offerings; then, say, have you seen any one else taking them? Now neighbours, speak the truth." He spoke in a soft voice so as to conciliate them; but these two shook their elbows and raised their tiny heads indignantly and replied:—"He! He! it is ridiculous of you (O hermit, void of feelings and sense. How can you take up the cause of others, when you cannot take care of yourself? A monk intoxicated by wealth makes a great stir and speaks as intemperately as a drunken man. How could we steal even if hungry? Does the vulture eat grass when starving? Have the he-goats upper teeth in their old age? Do the crows grow white when they are old? We both have plenty of wealth, then why should we depend on you men for anything? We have gold, and silver, gathered by our forefathers, we have heaps of wheat and rice gathered by ourselves, so we are not driven to such an extremity as to harm a hermit. O monk, you had better be silent.")

The hermit now thought that these rats probably were speaking the truth and that other rats might be the real culprits. And while he was thinking how he could obtain convincing proof of the offence, a crafty rat came to him and said:—"Hear me, holy hermit! It is wise to do all things with due consideration, else you must repent eventually. Cunning people contrive to appear as if they speak the truth, they mention their own faults at first, and meet their enemies with smiles. The cat catches the bird by stealth; rogues steal by stratagem, and often remain unsuspected. You must therefore get convincing proof."

The hermit acting on this friendly advice, placed, amongst the newly made offerings, a trap which was so cleverly contrived that it could catch even the shadows of the birds of the sky. Soon after dark, on hearing again a piercing noise, he hastened to the spot with a lamp and cords and a sharp knife and he found the rats as before caught in the cup. They tried to hide their faces in shame, as some of the flour which they had been stealing still clung to their mouths. But the hermit seized and bound them and cut off a bit of their ears and their tail, and he burned their whiskers and eye-lashes with the lamp-flame. Then he set them free and they ran squeaking away.

<sup>3</sup> See my *Buddhism of Tibet*, pp. 290, etc.

<sup>4</sup> This rat, *rDza-ra*, or 'the clay colored,' is said to live in ditches: it is probably the *Zab-ra* of Jænschke's *Tibetan Dictionary*, p. 467, though he there defines it as a 'mole-like animal.'

<sup>5</sup> *Byi-wa* is applied to the common ruddy rat, as well as to mice.



The rats having reached their holes consulted together for revenge. Said they, the hermit, though apparently of mild exterior, has a heart black with anger, and deserves to be expelled from the monkish order. Because we had taken a mere morsel of his offerings, he has indicted on us an unheard-of punishment! Speaking thus they determined to fight him out, and they came and seated themselves before him upon a table.

On seeing them, the hermit rebuked them and threatened to behead them, if they did not confess their crime; but the rats assumed a more daring attitude than before and said:—"Can every spoken threat be carried out? Can every mere wish be performed in deed? You have indicted on us a punishment unheard of in the laws of kings and religion. If you do not repent and ask our forgiveness, we will gather 100,000 Dzara rats and 10,000 mice, and bring you to justice."

Now, at this time, there was a partridge with its young one, which the rats had formerly harmed. This young partridge addressing his mother said:—"Mother! just look at the burnt faces and cut ears and tail of the two rats. How true is the Jina's (Buddha's) word that the sins of one's misdeeds are visited upon oneself." The mother delighted to hear such news, smiled and said:—"O my son, old women are indeed glad to see such sights, even though their knee-joints ache in going. Come, let us go to congratulate them. Let us afflict them with taunts."

So saying they went to the rats, and having flapped their wings thrice, said:—"Ki-ki *sua-sua*! The sun is warm to-day. We have heard such good news to-day. You often used to injure our nest, so we are glad that your ill-deeds have met their reward. As the smith is killed by the sword which he himself has forged, so the weapon of your misdeeds has wounded yourself. At this we are glad. How ridiculous you now look without whiskers and eye-lashes and with cut ears and tail. Ere we die we shall spread the news of this great joke and good news throughout the world." On this the partridges flew away, leaving the rats abashed.

Near by were two other birds, one of whom, mCh'u-riñ-ma with the long bill, said to the other Tiñ-tiñ-ma:—"The parent crow suffers great hardships in feeding its young, yet these young cruelly drive their parent away. A wicked man, though treated with kindness, will eventually become an enemy. These two rats have returned the hermit's kindness with evil. Therefore let us go and console the hermit."

Again, outside the cave were two other rats named Glory (bKra-s'is) and The Obtained Wish (Don-grub), who said to each other:—"Let us go and smother the flames of this quarrel in its outset, and be the mediators between our kinsmen and the hermit. For one bad man disturbs the whole country. One Garuḍa moves the ocean to its depths. One bad piece of food disorders the whole body. One bad servant raises a quarrel between the master and the whole of his servants." They then advised the two rats to cease quarreling with the hermit, but the rats indignantly refused to hear them, and said:—"Mind your own business. Geese are not caught in a fish-trap. You had better go and count the lice in your bosom."

Meanwhile the hermit was very sad and inclined to abandon religion. Seeing an eagle skimming the sky, he addressed it saying:—"O sage among the birds, you have no kin, nor attachment to any one country, but can go wherever you wish. I much envy your position. I am in great sorrow. I was born here, in Tibet, through the force of my *karma*, and if I am to agree with the people, then I must abandon religion; while if I lead a pious life the people annoy me. Acting according to the holy Law makes enemies of both high and low; and if I render service to others I receive injury in return." The eagle replied:—"You are fortunate to have attained the human form, and you should fully utilize your superior opportunities. The prophet Padma Sambhava\* said,—'wicked men drive away good men, and the wicked

\* The founder of Lamaism, see my *Buddhism of Tibet*, pp. 22-33, 330, etc.



shall be revered while the good shall be treated like dogs: the wicked shall be elevated and the good laid low. One will not see his own faults, but will point out the faults of others. Happiness is rare amongst re-births, while the miseries are as numerous as the rings in a lake.' Hermit, pray rest content with your lot." And so saying the eagle flew off to the eastern horizon.

Two *lha-byi-gong-mo* birds then appealed without success to the rats to cease their conflict with the hermit, while two other birds called *cho-ka* said:—"It is better to chant the six syllables—*Om mani padme hūn*," than to attempt persuading those who won't listen. To endeavour to persuade those who won't listen is like trying to make a knot of a rigid tree, or to hold an angry elephant by its trunk, or to make a stream flow uphill."

The rats now bethought themselves of taking advice from their friends, 'The White Small One' and 'Meditation,' whom they thus addressed,—"O friends, if you help us not when in need you will be worse than dogs; if you allay not our sorrow when we are sad what is the use of your friendship? The old hermit has punished us without our having committed any crime and if you do not assist us our reputation is lost. Help us, friends! help us!" The two friends replied:—"You are like the great hawk,<sup>7</sup> while we are like poor fowls; we had not your friendship before and we do not wish it now. If fowls associate with hawks, the sky will soon be filled with their feathers. So we leave you to your own resources." And after saying this they left them. Then the rats thought that the saying indeed is true that "People love the rich man's son." Everybody was helping the hermit, while not even a lame fowl would take their part.

Then they went to their uncle 'Flat top,'<sup>8</sup> and said:—"You alone help us in our distress; we used to be leaders in this country, every one relied on us, but the mad old hermit has degraded us to the lowest position and has most unjustly punished us. Help us to muster an army against him." The old rat replied:—"O nephews, I am hoary with age, wrinkled and toothless, and almost blind; my death is drawing near so that I need to chant the *Om mani*. How can I help you in raising an army? My advice to you is to live in peace with the hermit."

A cow,<sup>9</sup> near by, raised her tail and said:—"O rats, you should have remained humble and never have tried to harm the hermit, who is an ornament to the hill-side: besides he is my Lama-priest." The rats protested that they were forced to quarrel with him, owing to the severe and unjust punishment which he had inflicted on them, and in proof of this they pointed to their burned and cut features.

Then they decided to go to a rat named 'The Consuming Hare-lip,'<sup>10</sup> who in temper was hotter than fire and fiercer than the river torrent, and who defied the gods and devils, as well as men. They went to him carrying as presents, a spoonful of barley, a spoonful of mixed grain, a lump of butter and a piece of silk cloth, and they said to him:—"O king of the rats, you are strong as the mighty king *Ge-sar*,<sup>11</sup> brave and fierce! If you do not assist us in our conflict with the hermit, all the rats will lose their reputation entirely." The rat-king was furious at the mangled appearance of the rats, and scratching the ground said:—"Ha! Ha! I am the powerful protecting father, fierce as an angry lion, my bloodshot eyes and awful mien scatter armed foes by the hundreds, and heroes by the thousands. You did right to come to me, your great father for help. Shew me at once the person who has harmed you."

Then they led him to the hermitage, but on arrival there they saw descending the wall a huge cat named 'The Infernal White,'<sup>12</sup> with iron teeth and striped like a tiger, who having scratched the ground and shewed his fangs with all his wrinkled fierceness, said:—"O foolish rats, I am the guardian of this hermit, and if you do not instantly obey him, the time for my

<sup>7</sup> *Kha.*

<sup>8</sup> *•Po-t'ah.*

<sup>9</sup> *Ze-mo.*

<sup>10</sup> *Sreg-s'ar.*

<sup>11</sup> A legendary king of Northern Asia, probably a corruption of *Csar* or *Cesar* Kaiser.

<sup>12</sup> *Op-dkar*, this represents the demoniacal guardian (*aru-mo*) of Tibet.



drinking your blood has arrived, for your lives are in my power." The rat-king ran off in terror and hid himself under a stone, but a dove named 'The Virtuous One' who saw him trying to escape, turned round thrice and said:—"The rat-king is very vain, though he neither knows nor can do anything. His pride is greater than the dragon's. Run quick, leaving your trail of dirty foot-prints! You ought to be ashamed to make the lying boast that neither gods, devils, nor man can conquer you."

The rats thus deserted by everyone and trembling with terror humbly besought The Infernal Cat to spare them, crying "Have mercy on us, spare our lives! We did not willingly desecrate the sacred offerings, we only ate a little under the pangs of hunger, and carried off a little as we were so very poor; but we now repent and promise never to commit such offences again, and from this day forth we shall always obey the hermit."

When the hermit heard the rats confess their sorrow for their sins, and their repentance he gave them this religious advice, after invoking his god and saints, saying:—"Alas, O my Lāma guide and the Three protecting Gods, may all animals live in peace and may their passionate hearts be calmed! Bless, purify and enlighten me!" Then turning to the rats he said, "O you rats, hearken to me. Because of the bad deeds done by you in a former existence, when you were human beings, you have received the low bodies of beasts in the present life, and your impurity has bred ill-will. Because you gave no charity to the priests in your former life when you were men, you have in this life become poor. Be not avaricious therefore in the future, and, remembering your own case, do not injure others. Now promise never again to molest me and my property or my pious offerings to God." Then the rats gave the asked-for promise, and besought the hermit to forgive them. He did so, and each of them returned to his own home. And since that time the hermit has received no harm from the rats, and he has daily increased his deeds of virtue. This history has been composed by me, a Yōgin,<sup>12</sup> of the name of Blo-gros-te'ul-kriṃs (Skr. Silamati) at the retreat known as Brag-skya-aen-gohi-p'ug.

## FOLKLORE IN THE CENTRAL PROVINCES OF INDIA.

BY M. N. VENKETSWAMI OF NAGPUR.

### No. 5. — *The Self-sacrificing Fairy: a Story of Sirens.*

ONCE upon a time, in a certain country, there lived a king who had seven sons, all advancing or advanced towards manhood. The father loved the princes very tenderly; so, when he learned of their firm determination to see the world, he addressed them thus:—

"My beloved sons, with great reluctance I permit you to see the world in order to gain experience of it, or, to use your own words, to put a finishing touch to your high and manly accomplishments as befitting nobles of the first order. But for your own welfare I cannot refrain from tendering you a piece of advice; viz., that you go in the seven directions, but under no circumstances make the slightest acquaintance with the eighth. For in connection with that direction I have heard thrilling accounts that have made my hair to stand on end."

The princes travelled in the seven directions, and found the countries traversed as uninteresting as they were devoid of adventures, — adventures which would at least compensate for their trouble; so, consulting amongst themselves, and, setting aside the advice of their father, they resolved to extend their travels in the eighth direction also.

<sup>12</sup> Bya-bral-wa, literally, 'One who is freed from deeds.'

<sup>1</sup> Narrated by Shākh Farīd alias Paddar, a young *chuprāsī* in the Comptroller's Office, Nagpur. [Though no doubt "improved" by the English rendering given it by the recorder, this is a remarkable tale, quite out of the ordinary run of Indian folktales. — Ed.]



In their travels in the eighth direction the brothers were enchanted with the varied scenery of the pleasant country, the sweet valleys covered with verdure, the distant blue mountains of every imaginable altitude, with the primeval forest abounding in trees — ever-green and deciduous — of thick foliage, resounding with the melodious notes of some of Nature's famous songstresses, with the beautiful sheets and wide expanses of limpid waters, with artistic orchards of luscious fruits and delectable gardens of shrubs and odoriferous plants, carrying through the agency of the wind for miles around sweet fragrance from their chalices, side by side with the charmingly beautiful harmonies of music that emanate from the eighth direction in full volume of sound; and it was by these charmingly beautiful strains of music, resembling those of the Apasaras of the Indra's heavens above, that the brothers were bewitched. So, with a view to find out whence they came or who shared in them, the intrepid travellers went to the furthestmost end of the eighth direction, and to their great surprise discovered there a magnificent abode of fairies, which was responsible for the delicious music, with which our heroes, being friends of that fine art, were so delighted.

The inmates of this solitary magnificent abode, who were seven fairies of great personal beauty, and whom the brothers found to be the participators in the music, received the princes with every mark of kindness, and the latter inferring at once from the outward signs that the former were greatly in love with them, and harbouring no suspicions of danger arising from that quarter, returned the love, and made them their consorts by mutual agreement. For some days the princes lived with the fairies in great amity, enjoying ambrosial viands, delicious drinks — hot and cold, melodious music — vocal and instrumental, scented baths, and wearing the finest, lightest and the most valuable of clothing.

But one day the youngest of the princes observed that his wife — the youngest fairy — had turned her back and was weeping bitterly, while taking her dinner. For some reason or other he did not ask his wife about the matter, neither did he ascertain the cause of it from other sources. But when this continued for three or four days, the husband asked his brothers in a general sort of way, and at the same time without mistrusting his fairy-wife, whether their wives also wept, as his did. On receiving a reply in the negative, he asked the fairy one day as to the cause of her sorrow.

"I am sorry for you," she replied, "because I have a great love for you. And the day is approaching when you will be killed along with your brothers, and this will happen on the occasion of a festival amongst us fairies, which is fast approaching."

The prince narrated what he had heard to his brothers, who, realizing that they had fallen into dangerous hands, advised him, for their common safety, to ask the fairy what should be done to avert this catastrophe.

He accordingly asked, and the fairy, possessing a very kind heart, replied:—

"My lord, I advise you, as also ask you to tell your brothers to shew signs of extreme disgust or discontentment (such as, amongst others, of rending your clothes, throwing your turbans to the ground, etc.), to charge the fairies with inattention, to raise complaints on every possible occasion in the matter of viands, drinks, baths and wearing apparel, and most important of all to break the legs of your horses without the knowledge of the fairies. On this the fairies will press to know the reason of your general discontent, and then you should tell them in detail of your being displeased with them in every way and also impress on them the fact that nothing short of those horses that neigh in the middle of the night will satisfy you by way of compensation for the unrivalled steeds incapacitated by the breaking of their legs and now in a dying state. It is by possessing these wonderful animals, which have the power of saving those riding on them in an emergency, that you will set yourself free from the calamity that is overhanging you. Thus I advise you for your own preservation and for the preservation of my lord's brothers, and in so doing I am endangering myself it is true, but I do not consider it a danger if my first



sweet love and his beloved blood relations are saved from destruction by the sacrifice of my frail self."

The husband was extremely pleased with the advice of his wife, marked by the ring of sincerity, truth and true love, and communicated it to his brothers.

The brothers did as advised to the very letter; and the fairies, coming to know of the grievances of the princes which made them discontented, promised to remedy them, and also promised to give the horses, distinguished from ordinary animals by neighing in the middle of the night, on the festival day which was approaching.

Though the fairies promised to give the horses, they wondered as to which amongst them could have revealed the secret about these mysterious animals, which they thought they only knew; and suspicion with justice fell on the youngest fairy, whose kindness of heart the sisters were aware of, as distinguished from their own relentless ones. This suspicion the six sisters locked in their breasts.

In due time the festival of the fairies came, and on the festival day the seven sisters took luxurious baths, put on the finest garments of rain-bow colours, and, providing themselves with the materials of worship, reached the steps of a temple not far from their abode, where the youngest fairy was asked to hold the bridles of the wonderful animals which were at the time standing ready in their trappings. The six elder sisters went inside and for some time remained in the place of worship; but as they came out they ate up their youngest sister. The princes at this juncture were ready for any imaginable emergency, warned as they had been of the festival beforehand. They mounted the animals with a heroic spirit, and instantly were the seven brothers divided from the weird land of the fairies by an interval of seven seas.

Thus the seven heroes providentially escaped, through the instrumentality of the steeds that had the power of saving those who were upon them at any cost, from the cannibal fairies and arrived in a certain kingdom.

The king, on hearing from the courtiers of the arrival in his country of miraculous horses in which he had no belief, sent for the owners of them, and in the first instance enquired who they were, and, on receiving a reply that they were common itinerant travellers, questioned them no further as to their horses.

But the king's three daughters of great loveliness and refined accomplishments, with their true feminine discernment, perceived in the young men no ordinary individuals of plebeian blood, but either princes or scions of a royal race travelling incognito in search of adventures, and believed at the same time that their horses were no ordinary animals. And; therefore, from the time the princes set foot in their court, the princesses were enamoured of them, and, after the lapse of some time, obtained their parents' consent to wed those three of the brothers, whom they liked most amongst the seven for qualities of head and heart.

But the princes greatly objected to marry, for by the alliance they averred that three of them would lead a conjugal life, and the rest that of celibates; and this state of things, they said, would not meet with the approbation of the gods, not to speak of man.

On hearing this the king replied:—

"My sons, I am pleased with what you say so sensibly, and propose a remedy for the matter. The remedy is that a neighbouring king has four daughters, accomplished and of unrivalled beauty, whose hands, with the consent of their father, I shall ask and obtain for four of you, and solemnize the marriage simultaneously with the marriage of three of your brothers with my own three daughters."



In due course, the bridal of the princes had been celebrated with pomp and glory befitting grand persons. For a considerable time the princes lived in every luxury, ease and enjoyment with their spouses of unsullied purity, in the kingdom of their respective fathers-in-law. But one day they naturally remembered their parents, and quick as thought asked their fathers-in-law concerning such and such a kingdom, admitting for the first time to the extreme satisfaction and bewilderment of the latter that they were the sons of the by no means minor king who dwelt there. The princes then made preparations to go, and, selecting an auspicious day, started amidst the blessings of their new relatives, followed by their wives, their wonderful horses, and their retinue, and reached their father-land.

Their father and mother, who were almost blinded by constant weeping for their sons whom they thought to be lost, were now very much gratified to see them safe and sound once more in their midst; but the former, notwithstanding the gratification, had a great mind to inflict condign punishment, and it was only when his wife brought to his notice their extreme dutifulness to him, excepting this breach, that he excused them half-heartedly. Yet he could not refrain from expressing his regret that they should have set aside his advice, and thus reduced him and their mother to mere skeletons.

### NOTES AND QUERIES.

#### AN UNLUCKY FLAW — BURMESE SUPERSTITION.

*Extract from a diary of Maung Ba Thaw, Ak'unuun of the Myingyan District.*

At Dèbynwá, I was told of a dispute about a seven-toothed harrow which had a flaw in it owing to a wrong hole being chiselled out for one of the teeth by the maker. This harrow was purchased by one Maung Yuet from an itinerant vendor. His fellow-villagers, as soon as they saw the harrow, demanded its surrender to them, on the ground that it was keeping off the rain, and that it must be thrown into the Irrawaddy after being coated with *panáik'd* and decorated with flowers, and broken so as to be useless!

It is said to be the Burmese custom to crop the hair of the maker of a harrow with a flaw in it, deck him with flowers and *panáik'd* and then make him dance and carry the harrow to the river. Otherwise the country is sure to suffer from drought.

Maung Yuet at first refused to give up his harrow, and then threw it into a fishery; but after much coaxing from his fellow villagers has now agreed to give it up.

B. HOUGHTON.

#### PUNISHMENT OF AN UNSUCCESSFUL WIZARD.

THERE was lately an outbreak of cholera in a remote Gond village in the Central Provinces. The local deities were either supposed to be powerless in the matter, or were suspected of connivance, and the headmen accordingly repaired to a neighbouring hamlet to obtain an impartial opi-

nion from the custodian of a shrine erected there. The priest, on being consulted, fell, or affected to fall, into a state of frenzy; and while thus inspired, as was thought, by the goddess, he cried out in a loud voice that a certain man whose name and caste he gave, and who dwelt in the cholera-stricken village, had brought the visitation, and could alone remove it. The elders at once returned and exhorted the man to do what he could. He had always been credited with magical powers, and now, followed by an anxious crowd, he proceeded to exercise them. First he made offerings of a young pig, a lime, and ashes to the local deity; then, clad in a yellow garment, he ran the circuit of the village and finally set up a small barricade across the entrance, through which, he declared, it would be impossible for cholera to pass. But his spells had lost their virtue, and the village folk still went on dying. The wizard repeated the ceremony, but again without avail; for while he was performing it a third time, men came up saying that two more victims had been taken.

With regard to what followed, it is impossible to speak with certainty. The police, who soon heard of what was happening, reported that the unfortunate man had been beaten to death by his neighbours, as a punishment for his want of skill. The villagers told another story. Disheartened, they said, by his failure, he proceeded to demolish the shrine of the goddess whom he had invoked in vain. He was carrying off her image, intent on throwing it into the river, when he himself was seized with the cholera and died within a few hours.

R. C. TEMPLE.



## ON THE AGE OF TIRUNANASAMBANDHA.

BY P. SUNDARAM PILLAI, M.A.

**A**MONG the Saiva community of Southern India, no name is held in greater veneration than that of Tirunānasambandha. By the Saiva community, I mean the Hindūs that regard Siva as the head of the Hindū trinity. Saivas, in this sense, form the bulk of the population in the districts of Tinnevely, Madura, Trichinopoly, Tanjore, South Arcot, Chingleput, Madras, North Arcot, Salem, and Coimbatore, and are also found in large numbers in certain parts of Ceylon, Malabar, and Travancore, — in short, wherever Tamil is the prevailing tongue. The Kanarese people are also more or less exclusively Saivas; but they adopt a bigoted form of the common faith, and are therefore known as *Vira-Saivas* or *Līṅgāyats*. Among the Brāhmaṇs too, there is a section specially called Saivas, and the vast majority of the rest, though known as *Smārtas*, venerate Saiva traditions and ceremonials, and are Saivas to all appearance.<sup>1</sup> For all the Saivas, and particularly for the non-Brāhmaṇical Tamil Saivas, Tirunānasambandha is the highest authority, and his works have all the sanctity of the *Vēdas*.

The Tamil Saivas have their own system of sacred literature, compiled and arranged so as to match the *Vēdas*, *Parāṇas* and *Sāstras* in Sanskrit. The hymns of Sambandha, together with a few other songs, are in fact known as the Tamil *Vēdas*. These hymns and songs were compiled and arranged into eleven groups, or *Tirumurai*, by one Nambi Āṇḍar Nambī, a Brāhmaṇ priest of Tirunāraiūr in the Tanjore district, — the sovereign who patronized this Tamil Vyāsa being Rājārāja Abhaya Kulasēkhara Chōla,<sup>2</sup> as will be seen further on. Of these eleven collections or *Tirumurai*, the first three contain the hymns of Sambandha, and the next three those of a Vēlāḷa saint, called Appar or Tirunāvukkarasu, an elder contemporary of Sambandha, and an earnest and pathetic writer, whose thorough renouncement of Buddhism<sup>3</sup> seems to have been the first of the irreparable reverses which that religion experienced in Southern India. The seventh comprises the rather humorous hymns of Sundara, a Brāhmaṇ devotee of a later generation.<sup>4</sup> These seven collections form the compilation called *Dēvāram*, also known as *Āṇḍal-Murai*, and are perhaps meant to match the hymns of the earlier portions of the *Vēdas*, which they closely resemble in being but praises and prayers offered to the deity. They are used also, much in the same way as the Vēdic hymns, on ceremonial and religious occasions. The mere learning of them by rote is held to be a virtue, and special provision is made in respectable Saiva temples, throughout the Tamil districts, for their public recitation after the daily *pūjās*, by a class of Vēlāḷa priests, called *Ōḍuvār*. The earlier work,<sup>5</sup> the *Tiruvāṣagam*, forms a part of the eighth *Tirumurai* or collection. It is perhaps intended to take the place of the *Upanishads*, and there is decidedly no work in the Tamil language more deserving of that distinction. There are, indeed, but few poems in any language that can surpass the *Tiruvāṣagam* or 'the holy word' of Māpikkavāṣagar in profundity of thought, in earnestness of feeling, or in that simple childlike trust, in which the struggling human soul, with its burdens of intellectual and moral puzzles, finally finds shelter. The hymns of nine other minor authors, composed in apparent imitation of the *Dēvāra* hymns, make up the ninth group called *Tiru-Isaippā*. Among these nine authors was a Chōla king named Kaṇḍarāditya,<sup>6</sup> and I am glad to find his

<sup>1</sup> For instance, they use holy ashes, *ruḍrākṣa* beads, etc.

<sup>2</sup> See the *Tirumurai-kapla-Parāṇam*, verse 2.

<sup>3</sup> Under the term Buddhism, I include all forms of anti-Vēdic heresy that prevailed in this age. Though they differed among themselves, all the schismatics, known variously as Kaṇapapas, Baṇḍhas, Jainas, Thēras, Sākyas, Arugas, etc., were at one in rejecting the authority of the *Vēdas*. Useful pieces of interesting information may be gathered from the *Dēvāra* hymns concerning all the sects of South-Indian Buddhists.

<sup>4</sup> See the *Tirumurai-kapla-Parāṇam*, verse 16.

<sup>5</sup> The priority of Māpikkavāṣagar is generally accepted only on tradition, and on the genealogy of the Pāpāyas given in the *Madura Śhōla-Parāṇa*. Better evidence is found in the *Dēvāram* itself. See verse 2, page 652 of Ramaswami Pillai's edition, where Appar directly alludes to a miracle ascribed to Māpikkavāṣagar.

<sup>6</sup> See verse 10 of his *Tiru-Isaippā*.



name in Dr. Hultzsch's table of Chôla kings,<sup>7</sup> as the one, from whom Râjarâja, who ascended the Chôla throne in 984-85 A. D.,<sup>8</sup> was the fifth in succession. The tenth collection contains the mystic songs of an old Yôgin, called *Tirumôlar*. The eleventh and last evidently looks like a supplement, and was perhaps intended to provide room for all other sacred writings current at the time. It embraces a number of miscellaneous treatises, some ascribed to *Nakkirar* of the old Madura college. The last ten pieces in the eleventh *Tirumôlai* were written by Nambi Âṇḍâr Nambi himself; and of these ten pieces, the third or the *Tiruttēṇḍar Tiruvandâdi* forms the basis of the Tamil *Parâṇa*, popularly called the *Periyapurâṇam*; and this completes the analogy we have drawn between Nambi Âṇḍâr Nambi and Vyâsa, — the compiler of the Âryan *Vêdas* and the supposed author of all *Parâṇas*. These eleven collections, together with the *Periyapurâṇam*, make up the sacred literature of the Saivas, if we put aside the works of the Santâna-Âchâryas, called *Siddhânta-Sâstras*,<sup>9</sup> fourteen in number and professedly philosophical. These last correspond to the *Vêdânta-Sûtras* and their commentaries, which, though not looked upon as revealed, form still an integral portion of the sacred Sanskrit writings.

From this short account, it must be clear what position *Tiruvânâsasambandha* holds among the Tamils as a religious teacher. He is decidedly the greatest and most popular of the Tamil *Rishis*. There is scarcely a Saiva temple in the Tamil country where his image is not daily worshipped. In most of them, special annual feasts are held in his name, when the leading events of his life are dramatically represented for the instruction of the masses. All classes of poets, from his colleagues Appar and Sôndarar to the latest of *Parâṇa*-writers, from the purest of Vêdântists like *Tattuvarâyar*<sup>10</sup> to the most uncompromising of dualists like *Aruḷ Nandi Sivâchârya*, from the iconoclastic *Kannuḍaiya Vajjalâr*<sup>11</sup> to the *Vira-Saiva Sivaprakâsa*, unite in invoking his spiritual aid at the commencement of their literary labours. Indeed any Tamil scholar ought to be able, at short notice, to compile a goodly volume of the encomiums paid to the memory of this religious teacher by an appreciative posterity.

Even as a poet, Sambandha has more than ordinary claims to be remembered. His hymns, of which three hundred and eighty-four *padigams*<sup>12</sup> or more than 19,000 lines are now extant, are models of pure and elevated diction, generally earnest and touching, but always melodious and well-turned. Most of them appear to have been uttered impromptu; and all of them, being lyrical, are set to music. The original tunes are now mostly forgotten. They were lost in the later airs introduced by the Âryan musicians of the north. Some of the old names<sup>13</sup> are still retained; but it is difficult to believe that they denote, in the new system, the same old Dravidian melodies. The very instrument upon which these melodies were played, namely the *yâl*, is so completely forgotten that no small difficulty is felt in following the descriptions of it in such ancient classics as the *Ten Idyls* and the *Silappadigâram*. The *vijai* now in use would appear to be of quite a different structure.<sup>14</sup> The melody of some of the hymns of Sambandha, therefore, may not be fully realised, since the tunes to which they were set are now lost. Taken all in all, Sambandha must be reckoned as a great genuine Tamil poet, certainly the greatest in the lyrical department. It is a pity that he composed nothing

<sup>7</sup> *South-Indian Inscriptions*, Vol. I. p. 112.

<sup>8</sup> See ante, Vol. XXIII. p. 297, and *Ep. Ind.* Vol. IV. p. 63.

<sup>9</sup> Umâpati Sivâchârya was the last of the four Santâna-Âchâryas, for whom the Saiva Calendar provides an annual fast-day. They constitute, together with the devotees whose lives are described in the *Periyapurâṇam*, the canonized saints of the Saivas.

<sup>10</sup> This excellent poet and subtle metaphysician deserves more attention than he now generally receives.

<sup>11</sup> The only work of this author now extant, called *Olivilukkam*, is an endless mine of what Dr. Bain calls "intellectual similes." Compared with his merciless sarcasms on all kinds of idolatry, the words of Sivâchârya and others, so frequently quoted, are the tamest of jejune platitudes. The author of the Tamil *Pitarch* does not mention this writer. He mistakenly ascribes his work to Sântalîṅgar, of a totally different school.

<sup>12</sup> A *padigam* is a collection of ten stanzas. Sambandha generally adds an eleventh, giving his own name, etc.

<sup>13</sup> Such as the tunes now called *kurutji*, *kollî*, etc.

<sup>14</sup> The *Tiruvâdigam* distinguishes the *vijai* from the old *yâl*. So also do the *Kolîgattu Parvai* and other works of the middle ages.



in any other line. With his masterly command over the language and his marked individuality, he might have left behind more imposing monuments of his genius in the epic or the dramatic line, if his vocation and circumstances had permitted him the requisite leisure.

But, evidently, his time was otherwise fully engaged. His life is narrated at great length, in the *Periappurāṇam*, but scarcely with such particulars as a modern historian would care to have. He was born of good Brāhmaṇ parents of the Kaṇḍiṇya *gōtra* at Srikālī or Shiyālī, a few miles to the south of Chidambaram. His father bore the name of Sīvapādahridaya, and his mother was called Bhagavati. Evidently, they had no other children. At the age of three, Sambandha, who was then called Pīllai or Āḷuḍaiya Pīllai, accompanied his father, one morning, to the bathing *phēḷ* of the local temple tank. Busy with his own ablutions, the father forgot the presence of his son; and the boy, left to himself, cried and wept, and called to his mother. The local goddess heard the cry, and appearing before the boy, gave him a cup of her own milk. The boy drank the holy draught, and forthwith became Tiruṇānasambandha, or 'the one related to (the godhead) through wisdom.' In the meantime, the father having finished his ablutions, came up to his boy, and wished to know about the cup in his hand. The child broke out into verse, and pointing to the divine figure, still but vanishing through the sky, proclaimed the source of the gift. The hymn still exists, and is the very first of the compilation called *Dēvārāṇam*, but it seems to give no support to the miracle narrated. Probably, Sambandha's was one of those cases of marvellous precocity now and then puzzling psychologists; and no doubt, he was a born poet who 'lisp'd in numbers, for the numbers came.' Anyhow, after declaring himself to be of the elect, Sambandha could find no rest. Crowds of people came to have a look at the prodigy and to invite him to their villages. He responded to their calls, and commemorated his visit by composing a hymn of ten stanzas in praise of Siva and the village visited.

It was while he was thus travelling about, raising unbounded admiration among the people, and securing the staunch support of the leading men of his age,<sup>15</sup> that an invitation from Maṅgaiyarkkarasī, the queen of Kūṇ Paṇḍya of Madura, reached him at Vēdārappam. The Paṇḍya had been converted to Jainism, but his queen and his minister, Kulaachchīrai, retained their traditional faith; and wishing to reclaim their sovereign, they naturally looked to Sambandha, the marvel of the age. Nor was he slow to respond. Though the *Parāṇa* records no previous conflict with the Buddhists, it is clear from the uniform imprecations pronounced upon them in every one of his hymns — not even the first excepted — that he must have already encountered them frequently in the course of his incessant movements. It is, therefore, not unlikely that Sambandha was anxiously looking out for an opportunity for a decisive trial of strength. The invitation was accordingly accepted with alacrity, and the champion of the Saiva faith appeared in Madura. It would be interesting to get an historical account of the meeting of the two opposing creeds of the time at the court of the Paṇḍya. That there was such a meeting is beyond all dispute. Of this, the hymns connected with the proceedings at the meeting, bear ample, and so far as I can see, unquestionable evidence. But of the debate we have no particulars; the story is replete only with miracles. Suffice it to say that the Buddhists were routed, and that Kūṇ Paṇḍya was duly re-converted to the Saiva faith. This event is the most important historical fact connected with Sambandha's life. After re-establishing the traditional faith in Madura, he recommenced his travels. He appears to have been an indefatigable traveller, and to have visited almost every town and every village of any consequence then in the Tamiḷ districts.<sup>16</sup> A marriage was at last proposed and settled with the daughter of a pious Brāhmaṇ called

<sup>15</sup> Six of these are expressly mentioned: Tiruṇāvukkarasā, his fellow hymn-maker; Sīratoppar, Tiruṇānakkar, Munnar, and Tiruṇālakkaṇḍa Yāḷppākar, who accompanied Sambandha for the rest of his life, playing on his matchless *gāḷ* every hymn his youthful master produced.

<sup>16</sup> There exist hymns commemorating his visit to more than 200 places, mostly in the Tanjore district.



Nambāṇḍār,<sup>17</sup> but, at the end of the wedding, a miraculous fire appeared, in answer to the prayers of the bridegroom, and all present, including the married couple, says the *Purāṇa*, departed this life to heaven.

Thus the life of Sambandha begins and ends with miracles.<sup>18</sup> But in spite of these supernatural elements, it is impossible not to see in him a powerful historical personality. If the downfall of Buddhism, at least in the Tamiḷ districts, can be ascribed to one individual more than to another, that individual is Nānasambandha. That he looked upon the final overthrow of the Jainas and the Buddhists as the one object of his life will appear from every one of his numerous hymns, the tenth verse of which is uniformly devoted to their condemnation. Even after his glorious victory over them at Madura, the habit of cursing them is continued, shewing that the schismatics, however vanquished, had still a hold on the land. An express mention of a subsequent debate at Teḷichchēri is also met with. But from Kūn Pāṇḍya's conversion may be dated the downfall of Buddhism. Buddhism never regained its lost prestige, and by the time of Nambi Āṇḍār Nambi, i. e. the eleventh century, it was practically extinct in the Tamiḷ country.

It is difficult, at this distance of time, to understand why so implacable a hatred was implanted against the Jainas in the heart of our otherwise amiable author. The religion of Aruga must have deteriorated, no doubt, a good deal, after it got itself established under Aśōka in the north and equally powerful potentates in the south. Religious sects, like political parties, are generally good and promising only till they attain to power. However corrupted the creed of Gautama had become, that fact alone could not have been the sole ground of Sambandha's intolerance, or the sufficing cause of its rather rapid downfall and disappearance. With the hopelessly impenetrable darkness that envelopes the history of this period, it is idle to open such questions. We should rejoice, if we could, with any tolerable certainty, determine what that period itself was.

It is scarcely possible to conceive greater confusion than that which prevails with reference to the question of the age of Sambandha. Mr. Taylor places Kūn Pāṇḍya, and therefore Sambandha also, who converted him, about 1320 B. C.,<sup>19</sup> while Dr. Caldwell contends that he was reigning in 1292 A. D. Thus it would appear possible to assign Sambandha to 1300 B. C. or A. D. indifferently! This is certainly very curious: and I am not sure whether we can find the like of it in the whole range of history. Indeed, it would seem that South-Indian chronology has yet to begin its existence. We have not, in fact, as yet, a single important date in the ancient history of the Dravīdians ascertained and placed beyond the pale of controversy. It is no wonder, then, that, in the absence of such a sheet anchor, individual opinions drift, at pleasure, from the fourteenth century B. C. to the fourteenth century A. D.! I am not sure whether even the conditions under which South-Indian chronology has to proceed have themselves been sufficiently attended to. Whatever else there exists or not of the ancient Dravīdian civilization, there exists the Tamiḷ language with its various dialects, including the classical dialect, now gone out of use, and the extensive literature written in that dialect. A critical study of this dialect and of this literature would certainly, under ordinary circumstances, be held as a pre-requisite for conducting South-Indian antiquarian researches. But, unfortunately, for reasons that cannot be here explained, critical scholarship in Tamiḷ has come to be regarded as not so essential to those researches.<sup>20</sup> Hence the absurdities that we sometimes meet with in the writings of those whose oracular utterances pass in certain quarters for

<sup>17</sup> The author of the Tamiḷ Flutarch mistakes Nambāṇḍār for Nambi Āṇḍār Nambi, — quite a different person.

<sup>18</sup> It is but just to add that some of these do find support in the *Dēvra* hymns. There is clear evidence to prove that Sambandha believed in his own powers to work miracles.

<sup>19</sup> Nelson's *Madura Country*, Part III. Chapter II. p. 55.

<sup>20</sup> Dr. Hultzsch, too, seems to complain of this prevailing prejudice. "It is still a popular opinion," he writes in his preface to the first volume of *South-Indian Inscriptions*, "that a colloquial knowledge of one of the vernaculars with a slight smattering of Sanskrit is sufficient for editing successfully the records of bygone times."



axiomatic truths. For instance, Dr. Burnell, in an otherwise very masterly treatise on *South-Indian Palaeography*, goes out of his way to add the following footnote:—

"Buddhamitra, a Buddhist of the Chôla country and apparently a native of Malakûta or Malaikôgram, wrote in the eleventh century a *Tamil Grammar* in verse, with a commentary by himself, which he dedicated to the then Chôla king and called after him *Viraśōliyam*. The commentary cites a great number of Tamil works current in the eleventh century, and is therefore of much historical importance; for the approximate dates even of most Tamil works are hardly known. He cites *Amṛitasāgaram*, *Avinayanār*, *Ārākōrai*, *Eliviruttam*, *Kapilar*, *Kamban*, *Keeiviruttam*, *Kākkaiṇṇiṇṇiyār*, *Kālantras*, *Kāndi*, *Kundalakkōiviruttam*, *Kural*, *Saṅgai-authors*, *Ohintāmani*, *Solarājavarīśai*, *Taṇḍi*, *Tiruchchirrambalakkōvai*, *Tirumayppicalar*, *Tolkaṇṇiyam*, *Nambi*, *Nalācēṇḍā*, *Nariviruttam*, *Nāladīyār*, *Niyōyāiṇṇḍamāṇi*, *Nēvinaḍam*, *Perundēvar's Bhāratam*, *Maṇḍippiravālam*, *Maṇḍiuranār*, *Viraśōliṇṇmēṇkavi*. This then represents the old Tamil literature prior to the eleventh century, and to it must be added the older Śaiva works. The above-mentioned literature cannot be older than the eighth century, for in the seventh century Hinen Tsiang expressly states that the Tamil people were then indifferent to literature. That this literature arose under North-Indian influences and copied North-Indian models can hardly be disputed; but it is time now to assert," so runs the emphatic edict, "that it is nothing more than an exact copy; if there be any originality, it is in some of the similes and turns of expression only."<sup>21</sup>

But it is time also to see that such assertions do not go uncontradicted. It was but the other day that I found this passage cited in the *Encyclopædia Britannica*,<sup>22</sup> — a work supposed to contain nothing but reliable matter. But the passage in question is a veritable nest of errors. In the first place, to say that Buddhamitra is a native of Malakûta, while there is his own authority for saying that he belonged to a place called Ponparri, argues either ignorance of the very opening verses of his *Grammar*, or an inclination to substitute the unknown for the known! For to this day, nobody knows where Malakûta is. It is, in fact, Dr. Burnell's own conjecture for the Chinese Mo-lo-kiu-ch'a; and its identification with the Tanjore district rests entirely upon an erroneous reading of his, — taking *Manukulaachūḍāmani-chaturēḍḍimaṅgalam* in an old Tanjore inscription for *Malakûta-chūḍāmani-chaturēḍḍimaṅgalam*.<sup>23</sup> In the second place, to say that Buddhamitra wrote his *Grammar* in the eleventh century, may be permitted as a venturesome conjecture; but, before we accept it as an indication of a bit of *terra firma* on which to build historical conclusions, we must demand better proof than Dr. Burnell is able to offer. Here again, a mistaken identification is at the bottom of his argument. Vira-Chôla to whom the *Grammar* is dedicated, is assumed to have been the same as Rājendra-Chôla who "reigned from 1064 to 1113," and whose coronation "took place in 1079."<sup>24</sup> But neither Tamil literature nor the latest epigraphical researches lend the least support to this identification. Nay, there can be now very little doubt that Dr. Burnell simply mistook for a genuine Chôla king the Châlukya prince Vira-Chôḍa Viśṇuvardhana IX., who ascended the throne in 1079.<sup>25</sup> In the third place, it is hard to account for Dr. Burnell's supposition that the commentary was by Buddhamitra himself. The old grammarian was really more modest! The commentary was written by one Perundēvaṇār, and not by that author himself.

It is harder still to explain how Dr. Burnell got the curious list of books he gives. Mr. Damodaram Pillai — the veteran editor of the *Viraśōliyam* — ought to be able to say, whether he found any such list in the many manuscript copies he examined in order to bring out his remarkably careful edition. But the list is its own best condemnation. It is full of enigmatic

<sup>21</sup> *Elements of South-Indian Palaeography*, p. 127, note 2.

<sup>22</sup> Article "Tamil" by R(ost). I find myself anticipated by this able writer in an investigation I have been of late conducting regarding the tense-formations of Tamil verbs.

<sup>23</sup> *Asiatic*, Vol. XVIII. p. 240.

<sup>24</sup> *South-Indian Palaeography*, p. 40.

<sup>25</sup> *South-Indian Inscriptions*, Vol. I. p. 32.



conundrums, sufficient to amaze and humble the proudest of Tamil Paṇḍits! For, has he read *Eliviruttam* or *Nariviruttam*?<sup>28</sup> He may know *Kuṇḍalakkēṣi*, but does he know *Kuṇḍalakkēṣi-viruttam*? *Kaliviruttam*, as a metre, he may be familiar with, but has he read *Kaviviruttam* as a book? *Kāyidigai*, as a mode of exposition, he may know, but what is *Kāṇḍi*? He may condemn *maṇipravāḷam*, as a mongrel sort of poetic diction, and may even be aware that it is referred to in the commentary in question (for here we actually come upon something that has a basis in fact), but has he had the rare fortune of meeting with it as the title of a Tamil work? But he must feel considerable relief when he comes to *Tirumangai-vaṣaru*: for, he must know that that is but the initial phrase of a particular stanza in the book under reference, and cannot be *itself* the title of a treatise. But to be serious, it is a pure waste of time to examine the list. The errors in it are too many and too transparent to mislead any one with the least pretence to Tamil scholarship. In this fanciful list, no doubt, some real names do occur; but even these shew only what hazy ideas the author had of their bearing. For instance, "Sāṅgai-authors," if it has any meaning at all, must mean the poets of the Madura college. It might be too bad to suppose that Dr. Burnell could mistake the Augustan age of Tamil literature itself for a particular book; but how else are we to avoid the charge of cross division, which enumerates, as of co-ordinate importance, the class and some individuals of that class? Further, is there any justification for saying that even these real authors and works are cited in the commentary? The most patient study does not reveal a word of reference to most of them. On the other hand, there is evidence in the book itself to shew that some of them did not exist to be cited. For instance, Buddhāmītra alludes to the Sanskrit grammarian Daṇḍin in a way that could leave but one impression — viz. that the Tamil Daṇḍi was yet to be born. With the exception of the *Kuṣaḷ*, *Nāḷadiyār*, and a few other works, the bulk of the illustrations are the commentator's own composition, as the new principles of this Sanskritizing *Grammar* could not find apt support in the old Tamil literature.

Turning now to the conclusion drawn, does it look probable that such an extensive literature, as must be assumed to have existed from the list given, started into existence in the course of but three centuries of those backward times? Even supposing there existed no works but those cited in the commentary (which is really difficult to believe), and omitting also the "older Saiva" works, which are allowed to have existed, though not cited by Buddhāmītra, Dr. Burnell's list would give us ten important works for a century, that is, one standard work, worthy of being cited in a grammar, for every ten years; and yet, the Tamils were all but recently indifferent to letters! But the truth is, Dr. Burnell is simply indulging his fancy, and piling up conjecture upon conjecture, to construct his cloudland. Hsien Tsiang says not a word about the Tamils. He simply notes what somebody told him of the people of Mo-lo-kiu-cha. But to the anxious ears of Dr. Burnell, Mo-lo-kiu-cha sounds like Malakūṭa, and to his no less anxious eyes, the innocent word Manukula in the old Tanjore inscription, though written in characters "of two to three inches in height," appears as Malakūṭa; and forthwith, he hurries to apply what is said of the people of Mo-lo-kiu-cha, not merely to the village of Manukulachūḷamāṇi-chaturvēdimaṅgalam, nor even to the delta of the Kāvēri where that village is supposed to have been situated, but to the whole Tamil race itself! Untrustworthy as such sweeping assertions about whole nations generally are, the hearsay report of the Chinese pilgrim would appear to be extremely so, when taken along with another choice bit of news, his worthy but unnamed informant seems to have favoured him with. The capital of Mo-lo-kiu-cha, Hsien Tsiang was told, was three thousand *li* from Kāñcht; and General Cunningham, wishing to discover the place, finds himself quite at sea, having to go far out into the ocean beyond Cape Comorin to cover the distance given! Yet with Dr. Burnell, the hearsay evidence of Hsien Tsiang about the literary tastes of the people of that

<sup>28</sup> [*Nariviruttam* actually occurs as the name of a Tamil work in Paṇḍit V. Śrīmināḍaiyār's edition of the *Jivakachintāmaṇi*, Introduction, p. 2. — V. Venkayya.]



curious missing city and country, is sufficient evidence, to declare that the Tamīl people had no literature till the eighth century A. D.! It cannot be untrue that some angels, in their flights, do extend their wings too far forwards to be good for their vision! With all my admiration, I can find no other explanation for the state of mind that could indulge in such gratuitous and unprofitable dogmatism. Possibly the indifference noted is also not to letters in general, but only to Buddhistic canons, in search of which the pious Chinese traveller came to India.<sup>27</sup> Lastly, as regards Dr. Burnell's emphatic assertion about Tamīl literature being but an exact copy of Sanskrit works, it need not concern us much, seeing what proofs the author gives in the same paragraph of his scholarship in that literature. Even one that has studied no other Tamīl classics than the popular *Kuṛaḷ*, may know, if pressed, what answer to give to this charge. I am sorry, only for the reputation of Dr. Burnell, that this unlucky note of his, as unlucky as uncalled for, has found its way into the stately columns of the *Encyclopædia Britannica*.

Be it far from me to disparage the labours of the few European scholars, to whose indefatigable endeavours alone is due whatever light there exists in this and similar branches of study. The blame, if anywhere, must rest with the native scholars themselves. If they fail to imbibe the historical spirit of modern times, and do not stir themselves to help forward the researches made regarding their own antiquities, they will have themselves to thank, if their favourite language and literature are condemned and thrown overboard, as is summarily done by Dr. Burnell.

Returning to our subject, I am aware of only two serious attempts to determine the age of Kūṇ Pāṇḍya, or which is the same thing, the age of Sambandha. The first is that of Dr. Caldwell<sup>28</sup> in his *Comparative Dravidian Grammar*, Introduction, pages 137-143, and Appendix III. pages 535-540, and the second is that of Mr. Nelson in his *District Manual* called the '*Madura Country*,' Part III. Chapter II. pages 54-70. Neither of these two attempts appears to me successful or satisfactory. It would take too much space to review their arguments in detail, but I shall briefly note what strikes me as the leading features of these theories.

Dr. Caldwell's hypothesis as to the age of Sambandha is based entirely upon two assumptions — first, that Kūṇ Pāṇḍya's name was Sundara-Pāṇḍya, and second, that Sundara-Pāṇḍya is identical with the Sender Bendi of Marco Polo that reigned in 1292. As Mr. Nelson also proceeds upon the first of these two suppositions, it is necessary to observe once for all that Sundara-Pāṇḍya is hardly a proper name. The deity at Madura is called Sundara, and Sundara-Pāṇḍya by itself is no more the name of any particular Pāṇḍya than is Śrī-Padmanābha-dāsa the individual appellation of any sovereign of Travancore. Hence we find the term Sundara associated with the name of so many kings of Madura. That it never stood by itself as the distinctive name of any individual Pāṇḍya, it may be hazardous to assert, but that it was too common a designation to yield us any historical clue, requires no proof. Still, for the satisfaction of European scholars, I shall quote just one or two authorities. Dr. Hultzsch says with reference to the phrase 'crown of Sundara': "The name Sundara occurs in the traditional lists of Pāṇḍya kings. In the present inscription the term 'crown of Sundara' seems to be used in the sense of 'the crown of the Pāṇḍya king.'<sup>29</sup> So Sundara means nothing but Pāṇḍya. Be it also noted that this expression, 'Sundara's crown,' occurs in an inscription of Rājendra-Chōḷa, who, according to Dr. Hultzsch, ascended the throne about 1014 A. D., that is, 278 years before Marco Polo landed at Kāyal.

<sup>27</sup> This is the view adopted in my first article on "The Ten Tamīl Idylls."

<sup>28</sup> The loss to the Tamīl language and literature by the death of this venerable Tamīl scholar is really great, and it may be long before that language finds so devoted a student and so patient an enquirer as The Right Rev. Bishop Caldwell.

<sup>29</sup> *South-Indian Inscriptions*, Vol. I. p. 96.



It is possible also to trace the source of this common error that confounds Kūn Pāṇḍya with Sundara-Pāṇḍya. When Kūn Pāṇḍya was converted by Sambandha, the Saivas in their exultation called him *nipra-śr-Neḍumāraṇ*, — the tall or prosperous Pāṇḍya of established beauty or grace; — probably meaning thereby nothing more than a compliment, like the title 'Defender of the Faith,' conferred by the Pope on Henry VIII. I am not sure, whether the name Kūn Pāṇḍya itself was not an after designation, to be understood metaphorically and theologically, rather than literally and physically. Anyhow, the Kūn Pāṇḍya of Sambandha still continues to be worshipped as a canonized saint, only under the name of *nipra-śr-Neḍumāra-nāyapār*. When, however, the time came for the Sanskrit *Sthala-Purāṇa* to be written, the Paṇḍits, who must needs translate even proper names, rendered Kūn Pāṇḍya into Kubja-Pāṇḍya and *nipra-śr-Neḍumāraṇ* into Sundara-Pāṇḍya, exactly as they translated his queen's name, Maṅgaiyarkkaraṣi, into Vanitēśvari, and his minister's name Kulachchirai into Kulabandhana. The *Purāṇa* itself makes it clear that Sundara-Pāṇḍya was simply a title assumed after the conversion;<sup>30</sup> and the Tamils know of no other title then assumed, but the name of *nipra-śr-Neḍumāraṇ*. Be the explanation what it may, to build any theory upon the name Sundara Pāṇḍya, is simply to build upon quicksand. I shall add but one more testimony to this simple fact. The Rev. E. Lœventhal says: "The name Sundara-Pāṇḍya is found on such a multitude of coins, both in the Tinnevely and Madura districts, that it is difficult to believe that all those coins should have been struck by one king. Could it not be that some of his successors had used that name as a title on their coins, the meaning of the name being only 'beautiful.'"<sup>31</sup> Of course, such perplexities are unavoidable, when one proceeds upon a wrong hypothesis. For, it should be added, Mr. Lœventhal goes upon Dr. Caldwell's theory that there was a particular Pāṇḍya, called Sundara-Pāṇḍya, who reigned in 1292. Error in these regions of pure speculation is always infectious.

Now with regard to Marco Polo's Sender Bendi; Marco Polo distinctly says, he ruled over Soli, 'the best and noblest province of India.' Madura does not answer this description, nor can we conceive how it can possibly be corrupted, even in the language of these flying foreign visitors into 'Soli.' Colonel Yule may be right in identifying Soli with Tanjore, the then capital of the Chōla country: but it looks more probable that it was the name of some province about the sea-coast yet to be identified. At any rate, it cannot be Madura. That in some undated<sup>32</sup> inscriptions in the possession of Dr. Caldwell, the expression 'Sundara-Chōla-Pāṇḍya' occurs will be scarcely accepted as an argument for confounding Soli with Madura, unless we have a foregone conclusion to maintain. More reasonable appears to be the conclusion arrived at by Colonel Yule, that Marco Polo's Sender Bendi was no sovereign of Madura, but some adventurer "who had got possession of the coast country and perhaps paid some nominal homage to Madura."<sup>33</sup> It is unnecessary for our purpose to follow Dr. Caldwell through the maze of dreamy tales he cites from two Muhammadan historians, to shew that there was a king in Madura about 1292, called 'Sundar Bandi.' The earlier of the two, Rashidu'ddīn, says that a Sundar Bandi ruled over Malabar, extending from Kūlam to Silāwar (which Dr. Caldwell interprets as Nellore!), with a Muhammadan minister named Shēkh Jamālu'ddīn, and that he died in 1293, leaving his throne and seven hundred bullock loads of jewels to his lucky minister! Wassāf, the second historian, agrees as to Sundar Bandi's death in 1293, but amplifies the seven hundred bullock loads into seven thousand, and gives the treasure to a brother of Sundar Bandi, instead of to his Muhammadan minister. But not so harmless is his other exaggeration about the extent of Malabar, which is here described as stretching from the Persian sea to Silāwar (or Nellore), — which, indeed, would be a noble province to rule over, but neither Malabar, Madura nor Soli! Still more remarkable is another statement of this historical authority

<sup>30</sup> *Tiruvilaiyāḍal-Purāṇam*, Chapter 69, verse 63; and *Tiruvēlveli Sthala-Purāṇam*, p. 743, verses 4 and 5.

<sup>31</sup> *The Coins of Tinnevely*, p. 19.

<sup>32</sup> I have now with me some inscriptions with this name which I should have published already, but for want of time and health to make out their full bearing.

<sup>33</sup> Colonel Yule quoted by Dr. Caldwell; see Appendix III. p. 537.



depended upon by Dr. Caldwell. The Sundar Bandi who dies in 1293, re-appears in 1310, and flees from Madura to Delhi for protection against a rebellious brother of his! But it is needless for our purpose to go into the evidence of these so-called historians, cited by Dr. Caldwell to support his view. Let us suppose that the reconciliations he proposes, between these and other queer statements of theirs, are satisfactory, and also that the identification of Marco Polo's Sender Bendi of Soli with their Sundar Bandi of Malabar is as sound as the learned Doctor could wish; still, are we any way nearer our conclusion? A distinctly different identification would yet remain to be made. Is the Kûn Pāṇḍya of Sambandha the same as the Sundar Bandi of the two Muhammadan historians? There is not the least shadow of evidence in favour of the supposition, while every historical fact known is decidedly against it. We need mention here but two. (1) The minister of Kûn Pāṇḍya was not the Muhammadan Shêkh Jamālu'ddîn, but Kulachehirai Nāyanār — one of the sixty-three canonized Saiva saints.<sup>34</sup> (2) The dominions of Kûn Pāṇḍya, instead of extending from Kûlam or the Persian Gulf to Nellore, did not go beyond Trichinopoly, where the three Tamil kingdoms met in the days of Sambandha.<sup>35</sup> The Chôla kingdom itself did not embrace Cuddalore, which was then a Pallava province.<sup>36</sup>

Now turning to Mr. Nelson, — surely his procedure is more judicious. He has no decided theory to uphold, but arguing from certain premises, he concludes that "it is very possible that Kûn Pāṇḍya reigned in the latter half of the eleventh century." The premises assumed are, (1) that certain conquests and feats, claimed for one Sundara-Pāṇḍya in an undated inscription, are true and applicable to Kûn Pāṇḍya; and (2) that Maṅgaiyarkkaraśi, the queen of Kûn Pāṇḍya, was the daughter of Karikāla Chôla, who persecuted Rāmānuja. Now both these premises appear to me more than questionable: and I shall consider them separately.

The most remarkable point in Mr. Nelson's inscription is the alleged occurrence in it of the name of Maṅgaiyarkkaraśi, the patroness of Sambandha. But, as Mr. Venkayya informs me, the name of Maṅgaiyarkkaraśi is a mere misreading of Mr. Nelson for *Ulagamuludaiyāl*.<sup>37</sup> the Tamil equivalent of Lōkamahādēvi. This removes the only ground for any plausible identification of Sundara-Pāṇḍya with the Kûn Pāṇḍya we are in search of.

The only other historical allusion in the document is the burning of Tanjore and Uraiyûr. Much is made of this by Mr. Nelson. But it is altogether fatal to his theory. Kûn Pāṇḍya could not have burned Tanjore, for the simple reason that Tanjore did not then exist. Neither Sambandha, nor Appar, nor Sundara found such a place in their systematic and incessant peregrinations. They do not even seem to have heard of such a place, which would be certainly inexplicable, seeing that all of them, and particularly the third, spent so much of their time in what is now called the Tanjore district, where scarcely a village<sup>38</sup> was left uncommemorated in their endless hymns. Sundara, indeed, mentions a Tanjore, as the birthplace of a particular saint, but it is not our Tanjore at all, but a village now called Poṭṭai Tañjāvûr, a hamlet near Negapatam. By the time of Karuvûr Dévar, one of the nine authors of the *Tiru-Isaipṭā*, Tanjore makes its appearance with its temple of Râjarâjêśvara,<sup>39</sup> and in that supplement to the *Dēvdrām*, a hymn is found for the first time for Tanjore. Nambi Āṇḍār Nambi thus finds it necessary to qualify the original Tanjore of Sundara with a distinguishing

<sup>34</sup> We have Sambandha's own evidence for this fact. For instance, he says "*Kerāṇan-tanakkā mandiriy-ēya Kulachehirai*;" Ramaswami Pillai's edition, p. 828.

<sup>35</sup> See Sambandha's *Mukṭichēra-paḍigam*, p. 344.

<sup>36</sup> See *Tiru-nēlukkaraṣar Purāṇam*, verse 84. Tirupṭādirippaliyûr, now called Old Cuddalore, was the capital of a Pallava province and the seat of a Buddhist university; hence its name, which is simply a Tamil rendering of Pāṇaliputra.

<sup>37</sup> See Dr. Burgess and Mr. Nalâla Śāstri's *Tamil and Sanskrit Inscriptions*, p. 51, note 2.

<sup>38</sup> Over five hundred and twenty-five such villages are mentioned in the *Dēvdrām Hymns*, nearly half of which are in the Tanjore district.

<sup>39</sup> It was built by the Chôla king Râjarâja about A. D. 1000; see *South-Indian Inscriptions*, Vol. II. p. 1.



epithet, 'Maruga-nāṭṭu Tañjai.'<sup>40</sup> Though negative in itself, this is as clear evidence as it is possible to obtain about the origin of a town from literary records.

Now for Maṅgaiyarkkarāṣi being the daughter of Karikāla, which is Mr. Nelson's second assumption, it rests entirely upon a statement of Dr. Wilson, that she is called so in an account of the *gōpura* of the Buddhist temple 'Padcovail,' — a place I am not able to identify with any known Tamil town. We cannot estimate the historical value of this account unless more particulars are given. But so far as the question in hand is concerned, the account, whatever it may turn out to be, cannot prove of much consequence. There is but one Karikāla known to Tamil literature, — the hero of so many immortal poems of classical antiquity. There may have been several others of a later generation who passed under that honoured name: but there was apparently none about the time of Sambandha, who would have surely commemorated the father of his royal patroness, if he had had any independent importance. In one of the *Dēvāra Hymns*,<sup>41</sup> the word Karikāla actually occurs, but it means there 'the god of death' and not a Chōla prince. But even supposing that Karikāla was the name of the father of Maṅgaiyarkkarāṣi, we should shew that that Karikāla was the real persecutor of Rāmānuja, before we can draw any inference with reference to the question in hand.

I find in Dr. Caldwell's arguments too, a reference to Rāmānuja,<sup>42</sup> and I am afraid, it indicates too serious a distortion in the view taken of the religious history of Southern India to be passed over in silence. We cannot here go into the question in detail, and must be content with pointing out certain well-marked stages in the religious development of the Tamil nation. There was a period, lost altogether in hoary antiquity, when the native Dravidian religion, with its peculiar forms of sacrifices, prophecies and ecstatic dances, dimly visible still in *veṟiyāḍḍu*, *vēlaṅḍāḍal*, and other ceremonies of mountain races, was alone in vogue. The first foreign influence brought to bear upon the primitive form of worship was that of the Vēdic religion, which, with its usual spirit of toleration and compromise, adopted and modified the practices it then found current in the country. For a long time the influence was anything but strong: but it accumulated as time elapsed, and some traces of this foreign influence may be observed in such fragments of the *pre-Tolkāppiyam* works as now and then turn up in old commentaries. By the time this famous grammar came to be written, the Dravidians would appear to have adopted a few of the social institutions, mytha, and ceremonies of the Aryan settlers. But it was even then only an adaptation, and no copy. The most ancient of the works of the Madura college were composed during this period. Next came the Buddhist movement; and after a long period of mutual toleration and respect, during which was produced the bulk of the extant Tamil classics, the creed of Gautama supplanted the older compound of Dravidian and Vēdic worship. After attaining to power, the mild doctrines of Buddha seem to have undergone rapid degeneration and to have otherwise offended the followers of the original cult. Then followed the revival of Hindūism. In the course of its long contact with Buddhism, the old Dravidio-Āryan religion was considerably modified in principles and practice, and the Hindūism that was now revived, was altogether therefore a higher and more complex compound. The first who raised their voices against Buddha, were those who worshipped Śiva, a name that the Tamils had learnt to use for the deity, ever since they came under the Aryan influence, if not earlier, as contended by Dr. Oppert. The question was then, not between Śiva and Viṣṇu, for no such antagonism was then conceivable, but between the Vēdic ceremonies and the teachings of Buddha. The struggle must have continued for a long while, but the time was ripe when Sambandha appeared. Already had Appar, — a learned and earnest Buddhist monk in the most famous of the southern cloisters,<sup>43</sup> — renounced publicly his faith in Gautama; and in a generation or two appeared Sundara. These three had to fight very hard, but

<sup>40</sup> See the *Tirumōḍḍi*, verse 56. Śākkilār does the same; see *Śrutatunaiṅṇiyār Paṇḍyam*, verse 1.

<sup>41</sup> Rāmavami Pillai's edition, p. 983.

<sup>42</sup> See *Comparative Dravidian Grammar*, Introduction, p. 140.

<sup>43</sup> I mean Tiruppādirippuliyār, named after Pāḷalipatra.



they succeeded nevertheless in turning back the tide of Buddhism; and though the schismatics lingered long in the land, they never regained their lost position. Thus was inaugurated the period of piety and miracles, which, no doubt, impeded for a while the cause of sound learning and culture. It was during this period that the country came to be studded all over with those temples, which to this day form the characteristic feature of the Tamil provinces. As this process was going on, there appeared the Ālvārs to add to the general excitement and to accelerate the decline of Buddhism. Though they represented the community that loved to feature the deity in the form of Vishṇu, I do not think they ever set themselves in direct opposition to the Śaivas, as their later adherents do.<sup>44</sup> The common enemy, the enemy of the *Vēdas*, was still in the field. It was while these sects of Hindūs were thus re-establishing themselves in practice, that the Āchāryas, i.e. the theological doctors, rose to supply the theory. Even to the earliest of them, Saṃkarāchārya, was left only the work of formally and theoretically completing the religious revolution that was already fast becoming, in practice, an accomplished fact, at least in Southern India.<sup>45</sup> He is usually said to have established, by his *Bhāṣyas* or philosophic interpretations of Vēdic texts, the six orthodox systems of worship, Śaiva and Vaiṣṇava forms inclusive. This assertion ought to be carefully interpreted; for there can be no greater mistake than to suppose that he invented, or originated, these six systems. Forms of religion are founded, not by philosophers and theologians, with their interpretations and argumentations, but by heroic men of faith — faith in God and faith in themselves, to such an extent that they can induce not only others but themselves, too, to believe in the miracles they perform. The former come later on, to justify and sanction what already exists, with their elaborate exegetics, written solely for the learned and thoughtful — not to say the sceptical. Saṃkarāchārya himself is personally a Śaiva, but he suppresses his individual inclinations, and takes his stand upon the common ground of the *Vēdas*, and so supports all sects accepting the authority of those hoary compilations, in order to shew a united front against the common foe. It is expressly to meet the heresy of Nirvāṇa that he formulates the *Advaita* or non-dualistic theory. But the common enemy soon disappears, or at least sinks into unimportance; and later Āchāryas, not feeling that external pressure, find the Non-Dualism of Saṃkara a little too high-pitched, if not dangerous also to the current pietist forms of worship. Accordingly, Rāmānuja slightly modifies the original Non-Dualism, and distinctly puts a Vaiṣṇava interpretation on the Vēdic texts. But he still retains the Non-Dualism of Saṃkara to some extent. His system is not Dualism, but *Vīśiṣṭādvaita*, meaning qualified Non-Dualism. When we come, however, to the days of Madhvāchārya, the Buddhistic theory is so far forgotten that all forms of that original Non-Dualism, with which alone Saṃkarāchārya was able to confront the heretical Nihilism, are completely rejected in favour of pronounced Dualism, which perhaps was always the theory implied in the Śaiva and Vaiṣṇava practices. And what is more, this last of the Āchāryas adopts some of the very principles for the sake of which Buddha revolted against the *Vēdas* — as for instance, substituting animal images made of flour for the veritable and living ones required for Vēdic sacrifices. But except in the matter of such minor details, the dogmas of none of these Āchāryas affected the forms of public worship. The temples and the processions remained, exactly as they were in the days of the fiery votaries of old — the Śaiva Nāyanmārs and the Vaiṣṇava Ālvārs; only, as time rolled on, these latter crept, one by one, into the sanctuaries they themselves worshipped and secured those divine honours that are now their undisputed rights. With the last of the Āchāryas<sup>46</sup> we reach fairly into the Muhammadan times: and the arrest that all native

<sup>44</sup> The fable of Tirumaṅgai Ālvār's quarrel with Saṃbandha, whose trident he is said to have snatched, reflects only the modern feelings of the sect. Even as a story it fails: Saṃbandha had only a pair of cymbals, and never a trident.

<sup>45</sup> Even in Northern India, the practical work of confuting and overthrowing the Buddhists fell to the lot of Bhaṭṭa Kumāra, — the redoubtable champion of Vēdic *śāstra*, — and of Prabhākara rather than of Saṃkara, who followed them after several generations.

<sup>46</sup> There can be no dispute as to the age of Madhvāchārya. He died in Śaka 1120, the Piṅgala year, or 1197-98 A. D. [Compare Dr. Bhandarkar's *Report on Sanskrit Manuscripts for 1882-83*, p. 203.] Satyavratīrtha, who died in 1879, was the thirty-fifth from him in succession.



activities in religion, literature, and other walks of intellectual life then experienced, is a matter of history, and not of speculation.

From this short account, it should be clear in what period we ought to look for Sambandha. The confused talk about Rāmānujāchārya and Kūn Pāṇḍya, which we find in both Mr. Nelson and Dr. Caldwell, betrays such an absence of the sense of historical perspective as cannot but produce the most amusing and most grotesque results. For instance, it is now pretty well established that the independence of the Tamil countries was completely lost by the early years of the fourteenth century. It was about the year 1324 A. D., that the notorious and cruel-hearted chieftain, **Malik Naib Kafur** of Ferishta, popularly known in Tamil as the **Adi-Sultān Malik Nēmi**, took possession of Madura, razed to the ground the outer walls of the town with their fourteen towers, and demolished the temple and despoiled it of its valuables, leaving behind nothing but the shrines of Sundarēśvara and Minākshi. The Muslim clouds must have been hanging over the Tamil kingdoms a good many years before they at last broke and overwhelmed the southernmost of them. Whether or no the Muhammadans actually subverted the Pāṇḍya kingdom about 1100, as Mr. Nelson<sup>47</sup> is inclined to think, the Pāṇḍya kingdom could have enjoyed little peace during the twelfth and thirteenth centuries. Yet it is at the very end of the thirteenth century, that Dr. Caldwell would place Sambandha and therefore the beginning of that grand struggle between the Buddhists and the Saivas that finally led to the disappearance of the former. That Kūn Pāṇḍya, the most powerful monarch of his age, was a Buddhist, is as certain as that he really existed. That Buddhism was the prevailing religion, though on the point of decline, is evident from every hymn of Sambandha and of his elder contemporary, Appar, who incessantly complains of the persecutions he experienced, at the hands of the heretics, in his native district of Cuddalore. Such was the position of affairs in the reign of Kūn Pāṇḍya: and yet Dr. Caldwell would have us believe that Kūn Pāṇḍya ruled in 1292, because Marco Polo happens to talk of a 'Sender Bendi of Soli,' in that year of grace! And the consequence is that we have also to believe that, by some miracle or other, the whole scene had completely changed by 1324, when Malik captured Madura. In other words, within the short space of thirty-two years, the Buddhistic religion with its wide-spreading organisation, half a dozen holy orders and thousands of monks in each, all disappeared as if by magic, and the ready-made Saiva religion stepped into its place, with its richly endowed temples with golden images, and outer walls having fourteen towers! If such a theory does not violate all the analogies of history, I wonder what can! To add to the miracle, it was during the subsequent centuries of foreign oppression, of Muhammadan generals and of Nāyaka and Telugu viceroys, that the bulk of our existing literature arose!

Unless, therefore, no better hypothesis can be found, — better founded on facts, more natural and consistent in its consequences, and better confirmed by collateral evidence, — we cannot but decline, with all our deference to the esteemed authors concerned, to accept either of their theories as answering to truth.

The truth is, such theories are the fruits of pure despair, — are advanced, as the drowning man clutches the straw. Literary Tamil is a difficult dialect to master, and the literature in it too extensive and complicated to be compassed without years of patient study and prolonged attention. The conviction, too, is abroad that these literary records are utterly devoid of historical implications. "We have not," says Dr. Caldwell, "a single reliable date to guide us, and in the midst of conjecture, a few centuries more or less seem to go for nothing. Tamil writers, like Hindū writers in general, hide their individuality in the shade of their writings. Even the names of most of them are unknown. They seem to have regarded individual celebrity, like individual existence, as worthless, and absorption into the universal spirit of the classical literature of their country as the highest good to which their compositions could aspire. Their readers followed in their course, age after age. If a book was good,

<sup>47</sup> *Madura Country*, Part III. Chapter III. p. 76.



people admired it; but whether it was written by a man, or by a divinity, or whether it wrote itself as the *Vēdas* were commonly supposed to have done, they neither knew nor cared. Still less did they care, of course, if the books were bad. The historical spirit, the antiquarian spirit, to a great degree even the critical spirit, are developments of modern times. If, therefore, I attempt to throw some light on the age of the principal Tamil works, I hope, it may be borne in mind that, in my opinion, almost the only thing that is perfectly certain in relation to those works, is that they exist."<sup>48</sup> Under such circumstances, it is no wonder, that for historical purposes, the literary works are treated as if they were as good as non-existent. If the authors systematically hide even their own individualities, what light are they likely to throw on the history of their times? That the vast majority of modern Tamil writers, — the stereotyped *Parāṇa*-makers and the authors of cut and dry *Kalambagams* and *Andādis*, — are guilty of this curious kind of literary suicide, can never be gainsaid. But I would beg to submit at the same time, in extenuation of their crime, that writers of this class can never possess any individuality either to be preserved or submerged. They are poets only in name, — with a ready made *Book of Similes*<sup>49</sup> and other equipments to suit; they dispense with nature and her promptings, as they wriggle themselves up, from rhyme to rhyme, and alliteration to alliteration. But putting aside these products of stagnation and ascending to the fountains of Tamil literature, we meet with well marked individualities both in the authors and in the characters they create, and can observe no great inclination on their part to obliterate their personalities. On the other hand, their individuality may be found sometimes even obtruded upon us. For instance, every hymn of Sambandha uniformly closes with a benedictory verse, where his own name, his native place, and other particulars are given. Only, in keeping with the general Indian failing as to chronology, the old poets, as well as the new, give us no dates. They nevertheless specify the names of their patrons, sovereigns, friends, and so forth, as occasion offers itself, and otherwise furnish us with much historical information, which is waiting only to be gathered up and collated, to yield the most reliable data for reconstructing extinct societies and social conditions.<sup>50</sup> I cannot, therefore, make up my mind to believe that the old and true Tamil literature is as barren of historical import as is generally assumed.

To see what light the works of Sambandha and his colleagues throw upon the historical conditions of their age, is too large a topic to be taken up in this connection. But confining ourselves to the more important question of the age of Sambandha, the question we have already propounded for our consideration, we may examine the literary works connected with the subject, to see whether they cannot furnish us more reliable indications than Marco Polo's 'Sender Bendi of Soli'! The sacred *Saiva* works may not, perhaps, enable us to discover when Sambandha did actually live; but they are certain to shew at least when he could not have lived; and considering the confusion that reigns in connection with the subject, even so much of light cannot but be welcome.

(To be continued.)

## NOTES ON THE SPIRIT BASIS OF BELIEF AND CUSTOM.

BY J. M. CAMPBELL, C.L.E., L.C.S.

(Continued from p. 84.)

**Precious Stones.** — In India, spirits are believed to fear precious stones. This belief seems to be due partly to the colour and brightness of the gems, and partly to their healing properties. Pearl ash and coral ash are highly valued by Hindu physicians, especially coral ash or *prāṇāla śhasma*, in consumption. The *navaratnas* or nine gems — *māṇika*

<sup>48</sup> *Comparative Dravidian Grammar*, Introduction, p. 128.

<sup>49</sup> This is a curious book attributed to Pugalēndi. There are hosts of other treatises telling us with what letters, words, etc., we should begin a verse and what dreadful consequences will follow otherwise, and so forth.

<sup>50</sup> It is upon this conviction that the Ten Tamil *Idylls* have been taken up elsewhere for analysis.



ruby, *mauktika* pearl, *pravāla* coral, *pācha* emerald, *pushkrajā* topaz, *hiraka* diamond, *śilā* sapphire, *gōmādhā* amethyst, and *laxunika* cat's-eye — are specially valued by Hindus for their power in checking the evil influences of the *navagrahas*, or nine seizers, that is, the planets. Each of these nine jewels is assigned to a planet, and when any planet is unfavourable, the jewel which is sacred to the planet is either given as an offering to a Brāhmaṇ in the name of the unfavourable planet, or it is set in a gold ring and worn on the finger.<sup>77</sup> A Gujarāt Hindu, who is under the influence of Mercury, wears an emerald ring, and one under the influence of *Gurū* or Jupiter a topaz ring.<sup>78</sup> The result of wearing a sapphire or *śilā* ring, which is sacred to *Seni* or Saturn, is uncertain. The owner wears it on Saturday, which is sacred to Saturn, and lays it by till Tuesday. If on Tuesday no mishap has befallen him, he continues to wear the sapphire so long as the planet's influence is unfavourable. Should any mishap befall him during the three days he gives the ring to a Brāhmaṇ.<sup>79</sup> The first thing a Bombay Prabhu looks at on getting up, is a diamond-ring.<sup>80</sup> In Gujarāt, crystal is worshipped as the sun. Among Chitpāvan Brāhmaṇs, *pañcā ratnas* or five jewels, generally diamond, gold, amethyst, emerald and pearl, are dropped into a pot when a girl comes of age.<sup>81</sup> Gold and an emerald are laid in the dead Chitpāvan's mouth.<sup>82</sup> In making the marriage booth the *Velāla*, a Madras caste in Poona, bury under the chief pillar a pearl, a piece of coral, and a bit of some other precious stone.<sup>83</sup> The Poona Rāmōśis wear necklaces of the Salaimānī onyx to keep off spirits and the Evil Eye.<sup>84</sup> A favourite offering to the Hindu gods are five jewels, generally gold, diamonds, rubies, sapphires and pearls. So in Nāsik, at the shrine of Pañcharatnēśvara, that is the Five Jewel Lord, Rāma, the hero of the *Rāmāyaṇa*, is believed to have offered five precious stones.<sup>85</sup> In a very old burial mound lately (1880) opened near Nāsik, some child's bones and a piece of coral were found in an urn, the coral probably to keep evil spirits from lodging in the bones.<sup>86</sup> The city of Kōlhāpur has a much valued Arab stone, which, when a woman is in labour, is washed, and the water is given her to drink.<sup>87</sup> Pearls, precious stones, silver, gold, brass, and copper are dropped into the jars which are set before the Dhārwar Līngayat couple at marriage.<sup>88</sup> In Calcutta, in 1887, a *liṅg* was shewn made of a chrysoberyl cat's-eye set in a topaz. It was supported on a gold base encrusted with nine gems or charms.<sup>89</sup> At the famous *liṅg* of Mahābalēśvar at Gōkarn, in North Kānara, once in sixty years the ground near the *liṅg* is dug and strewn with powdered jewels and pearls.<sup>90</sup> The Central American Chibchas bury gold and jewels in their sacred woods, and throw gold and jewels into their sacred lakes. They also fill with precious stones the bellies of some of their gods.<sup>91</sup> In Kānara, quartz powder is rubbed on Virabhadra's face. Among the Nāgpur Gond the *sūndik* or spirit of the dead comes into the ministrant's hands in the form of grains of quartz like rice.<sup>92</sup> In Southern India, rich people, instead of rice, sometimes throw pearls or precious stones over the bride and bridegroom.<sup>93</sup> Brāhmaṇs hold that the lustre in stones and gems is the principle of light and life.<sup>94</sup> Certain precious stones are worn by Hindus as amulets to keep off disease.<sup>95</sup> On many great occasions it is common for Hindus and Pārsis to draw lines

<sup>77</sup> The ruby is sacred to the Sun, the pearl to the Moon, coral to Mars, the emerald to Mercury, the topaz to Jupiter, the diamond to Venus, the sapphire to Saturn, the amethyst to Rāhu, and the *laxunika* or cat's-eye to Kētu: (Information from Mr. P. B. Joshi). The alternative in the text is interesting. The sense is either to transfer the evil influence into the scape-goat guardian, the Brāhmaṇ, or to house the evil influence in the ring, and so either prison or please it.

<sup>78</sup> From MS. Notes.

<sup>79</sup> Information from Mr. P. B. Joshi.

<sup>80</sup> *Bombay Gazetteer*, Vol. XVIII. p. 140.

<sup>81</sup> *Op. cit.* Vol. XVIII. p. 353.

<sup>82</sup> *Op. cit.* Vol. XVI. p. 505.

<sup>83</sup> Information from Mr. M. W. Barwā.

<sup>84</sup> *Times of India*, 5th February 1887.

<sup>85</sup> *Descriptive Sociology*, Vol. II. p. 24.

<sup>86</sup> *Dubois*, Vol. I. p. 312. This practice is also observed among Indian Muslims. Compare Jehangir's Memoirs, Persian Text, p. 156. It is called *nāshr* or sacrifice, and is done with the object of making ill-luck pass from the person into the jewels.

<sup>87</sup> *Colebrooke's Miscellaneous Essays*, Vol. I. p. 113.

<sup>88</sup> Mr. K. Bagnonāth's *Pañcā Prabhu*.

<sup>89</sup> *Op. cit.* Vol. XVIII. p. 143.

<sup>90</sup> *Op. cit.* Vol. XVIII. p. 413.

<sup>91</sup> *Op. cit.* Vol. XVI. p. 540.

<sup>92</sup> *Bombay Gazetteer*, Vol. XXII. p. 113.

<sup>93</sup> *Bombay Gazetteer*, Vol. XV. p. 291.

<sup>94</sup> *Hilop's Aboriginal Tribes of the Central Provinces*, Ap. I. p. 1.

<sup>95</sup> *Maurice's Indian Antiquities*, Vol. VII. p. 637.



of quartz powder, called *rásgólt*, generally made and sold by wild tribesmen. The object of this quartz powder tracing is admitted to be to keep off evil spirits.<sup>14</sup>

In Persia, the carnelian used to be worn by the priest of the planet Hormazd or Jupiter.<sup>15</sup> Judges in ancient Egypt wore breast-plates of precious stones, and the Jewish high priest had a breast-plate of precious stones with the name of a tribe carved on each stone;<sup>16</sup> they had also on each shoulder an onyx stone graven with the names of the tribes.<sup>17</sup> A piece of a bone of Buddha is kept in a crystal globe in Japan.<sup>18</sup> The Papuans of New Guinea carry pieces of carved wood and quartz as amulets.<sup>1</sup> The Nubians cover tombs with white pebbles and pieces of quartz.<sup>2</sup> In Peru, when a chief died, a jewel was laid in his mouth, and in Mexico, a jewel was placed alongside of the dead.<sup>3</sup>

In Rome, coral hung round the necks of infants was believed to preserve against witchcraft and sorcery.<sup>4</sup> The diamond was called *anachites* because it frustrated poison, drove away frenzied thoughts, and expelled vain fears.<sup>5</sup> The sparkling precious stones — the diamond, ruby, emerald and sapphire — seem to owe their fame as spirit-scarers to the fact that they flash in the dark. Perhaps for the same reason crystal and glass were believed to have special power over spirits. Another reason was that the crystal or stone was a fire-home. The Romans kindled fire by means of a lens or a crystal ball.<sup>6</sup> Similarly, *silex* or flint was sacred to Jupiter, and in Germany, a witness taking an oath held a flint in his hand.<sup>7</sup> In Middle-Age Europe, glass with spiral lines cured disease,<sup>8</sup> cattle were sprinkled with water in which a crystal ball had been washed,<sup>9</sup> and precious stones were believed to have miraculous and healing power.<sup>10</sup> The Pope has a sapphire of great value.<sup>11</sup> Dante<sup>12</sup> calls the eyes of Beatrice emeralds. Ottino, commenting on this, says the emerald is powerful against phantoms and demons.<sup>13</sup>

In the Scottish Highlands it is common to keep a smooth polished stone in a bag for luck,<sup>14</sup> and there is also a strong feeling, both in the highlands<sup>15</sup> and in the lowlands,<sup>16</sup> that lammer, that is, *l'ambre* or amber, cures inflamed eyes and sprains. According to Burton,<sup>17</sup> in England, in the beginning of the fifteenth century, the carbuncle, coral, beryl, pearl and ruby were believed to drive away devils, to overcome sorrow, and to stop dreams. In England, in 1584, crystal was believed to staunch blood.<sup>18</sup> In England, there was a belief that the amethyst prevents drunkenness, the diamond betrays inconstancy, the sapphire prevents enchantment, the agate averts tempest, and the chrysoprase cures the love of gold.<sup>19</sup> The belief in the spirit-scaring power of precious stones lives in England in the baby's coral and in the bishop's sapphire. Of the sapphire Burton wrote: — "It is the fairest of stones, of sky colour, a great enemy to black choler, freeing the mind, mending manners and driving away evil spirits, demons and sprites." He mentions<sup>20</sup> that coral is a cure for falling sickness, so coral is probably given to children to keep off convulsions and other sicknesses which are believed to be due to fairy influence. In Suffolk, till 1833, flints hung in a stable protected the cattle against spirits.<sup>21</sup>

In the matter of personal ornaments, especially of decoration by gems and precious stones, the feeling and the experience are still fresh and widespread that gems are not only

<sup>14</sup> From MS. notes.

<sup>15</sup> *Dibistan*, Vol. I. p. 37.

<sup>16</sup> Mackay's *Freemasonry*, p. 41.

<sup>17</sup> *Erebus*, xviii. 10, 11.

<sup>18</sup> *Reef's Japan*, Vol. II. p. 162.

<sup>18</sup> Earl's *Papuans*, p. 24.

<sup>19</sup> Burkhardt's *Nubia*, p. 264.

<sup>20</sup> Spencer's *Principles of Sociology*, Vol. I. p. 336.

<sup>21</sup> Pliny's *Natural History*, Book xxxii. Chap. 2.

<sup>21</sup> *Op. cit.* Book xxvii. Chap. 5.

<sup>22</sup> *Early History of Mankind*, p. 249.

<sup>22</sup> Grimm's *Teutonic Mythology*, Vol. I. p. 180.

<sup>23</sup> Leslie's *Early Races of Scotland*, p. 308.

<sup>23</sup> *Op. cit.* p. 77.

<sup>24</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1216.

<sup>25</sup> Jones' *Crowns*, p. 461.

<sup>24</sup> Dante's *Purgatorio*, xxi. 115, 116.

<sup>25</sup> Capt. H. O. Selby, R. E.

<sup>26</sup> From MS. notes, June 9, 1882.

<sup>25</sup> From MS. notes, June 9, 1882.

<sup>27</sup> Henderson's *Folk-Lore*, p. 145.

<sup>26</sup> Burton's *Anatomy of Melancholy*, p. 434.

<sup>28</sup> Dyer's *Folk-Lore*, p. 179.

<sup>27</sup> Browne's *Vulgar Errors*, Bohn's Ed. Vol. I. p. 191.

<sup>29</sup> Burton's *Anatomy of Melancholy*, p. 460.

<sup>28</sup> Brand's *Popular Antiquities*, Vol. II. p. 503.



pleasant to look on but are lucky. In the seventeenth century, the learned Burton quoted with approval the saying of Renodeus:—"Gems adorn kings' crowns, grace the fingers, enrich our household stuff, defend us from enchantment, preserve health, cure disease, drive away grief and cares, and exhilarate the mind."<sup>22</sup> In most modern jewellers' catalogues, bracelets and bangles are *Porte Bonheurs* or *Luck Bringers*; chains of metal or of hair are *guards*; tassels, fishes, knives, crosses and hearts hung to a watch chain are *charms*; horse-shoes, horns, crosses, and other shapes dear to the evil-eye-dreading Neapolitan form the most popular pins and brooches; and their luck or ill-luck is still an important element in the value of the cat's-eye, opal, turquoise, sapphire, agate and diamond.<sup>23</sup> That the glory of luck still ennobles gems which are the chief of ornaments, helps to lessen the apparent grotesqueness of the contention, that, in every form, ornament has its root, not in the craving of vanity or in the love of beauty, but in the need of housing guardian and of scaring evil influences. According to the general rule, objects round which, in the growing darkness of dying belief, still rests the halo of Luck have in earlier times been noted centres and homes of guardian spirits. Four main guardians live in precious stones and scare evil influences: the Eye, Blood, Fire and Light. If these indwelling guardians keep off evil influences from the wearer they must be able to cure disease as well as to prevent it, since disease is possession by an evil spirit. Experience establishes the correctness of this argument. Faith in the virtue of the gem of itself cures sickness and the worldwide tendency to record hits and forget misses raises the gem to the glory of an all-heal. Since jewels guard the wearer, it follows that jewels should be used to guard other objects of value which like man are open to the attacks of evil influences. All guardians need guarding. So priests, bishops, popes, kings and gods, tools and weapons, animals and furniture, dwellings and temples should all be protected by the armour of gems. Again, to strengthen their guardian virtue, gems should be grouped in shapes which in themselves are lucky or evil compelling, in circles, triangles, frets, knots and crosses. And, to increase their capacity for housing friendly influences, either guardian forms or evil-binding words should be graven on them. Such seem the chief teachings of the following details.

Into the general and far-stretching belief in the virtues or healing influences of gems the following quotations give some insight. From the earliest times the monarchs of the East attributed magic and talismanic properties to gems.<sup>24</sup> The Babylonian gem was a cylinder engraved with letters or figures. To the inherent guardian power of the stone was added the influence obtained from engraving on the stone the forms of guardian deities.<sup>25</sup> The Assyrian cylinders or engraved gems bore the names of the owner, of the owner's father, and of the

<sup>22</sup> In *Fraser's Magazine*, October 1856, p. 421; Pettigrew's *Superstitions connected with Medicine and Surgery*, pp. 50-57.

<sup>23</sup> With the modern *Porte Bonheur* applied to the bracelet compare the Roman *Good Luck* applied to the jewel box. In a play of about A. D. 60, one of the ladies, *Seintilla*, takes from her neck a little case, which she called her *Good-Luck*, and out of which she brings two ear drops. *King's Antique Gems*, p. 297, note 1.

<sup>24</sup> Eusebius's *Diamonds and Precious Stones*, p. 23. King (*Antique Gems*, p. 418), impressed with the scientific spirit of Pliny (*Natural History*, Book xxxvii. Chap. 40) and of other authors of Pliny's time (A. D. 50-80), writes as if the belief in the mystic virtues of gems took its rise in the decline of knowledge in the following century; that it had increased in the time of Solinus and Orpheus about a century later; that it was wider spread and more developed in the eleventh century when (A. D. 1070) Marbodius wrote; and was still more elaborated in A. D. 1500 about the time of Camillo Leonardo. In spite of this statement King was aware that a little later than Pliny the very accurate and scientific observer Galen (A. D. 100) was from his own experience satisfied of the healing virtue of gems, a belief which was not less unhesitatingly shared by another great physician, Alexander of Tralles, about 100 years later. Before Pliny (King's *Antique Gems*, p. 300, note 1) the virtue of gems had been carefully recorded by Metrodorus, in a work addressed to the Great Mithridates (B. C. 126-53). Aristotle (B. C. 350) was a believer in the healing virtues of precious stones, and Plato (B. C. 490) connected this power with the over lordship of the planets. In earlier times in Egypt, Phœnicia, Palestine, Assyria and India, except for a chance sceptic, the trust in precious stones was universal, and in spite of occasional surface materialism it is still as universal as is the secure judgment of the circle of the lands in the reality and power of Luck.

<sup>25</sup> Compare *Ency. Brit.* "Gems."



owner's guardian. The designs on most Assyrian cylinders shew they were talismans.<sup>20</sup> The Caribbeans of the West Indies use jade-amulets in the shape of hollow engraved cylinders like the Assyrians.<sup>21</sup> According to the Greek writer, Onomacritus (B. C. 500), the agate, topaz, spring-green jasper, amber, chrysolite, coral, and opal had all supernatural powers.<sup>22</sup> During the whole of their history the faith and experience of the Greeks in the supernatural power of gems remained unshaken. The Greeks and Romans held that gems had a spiritual as well as a material potency.<sup>23</sup> They cured diseases, kept off calamities, and both during life and after death scared the demons of the earth and air.<sup>24</sup> That the kindly influences of the different gems might serve as an unbroken guard against evil influences, they arranged twelve of them to form a zodiac amulet, assigning to each gem the month during which the power of the gem was at its highest.<sup>25</sup> The Water-pot or January spirit lodged in the jacinth or garnet, the Fishes or February spirit in the amethyst, the Ram or March spirit in the bloodstone, the Bull or April spirit in the sapphire, the Twins or May spirit in the agate, the Crab or June spirit in the emerald, the Lion or July spirit in the onyx, the Virgin or August spirit in the carnelian, the Balance or September spirit in the chrysolite, the Scorpion or October spirit in the aqua marine, the Archer or November spirit in the topaz, and the Goat or December spirit in the ruby. In accordance with the wholesome law that a new religion continues old experiences under a new name, during the first centuries of Christianity, the zodiacal gems were turned into the twelve apostolic jewels. The Peter spirit was housed in the jasper, the Andrew spirit in the sapphire, James the Greater in the chalcedony, John in the emerald, Philip in the sardonyx, Mathew in the chrysolite, Thomas in the beryl, Thaddeus in the chrysoprase, James the Less in the topaz, Simeon in the jacinth, and Matthias in the amethyst.<sup>26</sup> This arrangement may in part have been due to the knowledge and talent of Dioscorides, who, in the second century after Christ, formulated the virtues of gems with a skill which agrees with all subsequent experience.<sup>27</sup> In the seventh century A. D., the magic powers of gems were, like other magic powers, greater than they had been during the season of science and philosophy in Greece and Rome in the century before the Christian Era. Gems secured the wearer health, beauty, riches, honour, good fortune, and influence. They had special connection with planets and seasons. In spite of the claims of the Apostles each month had still its gem.<sup>28</sup> It was the Middle-Age experience that in each variety of gem a special spirit had its abode. The gem was alive, as according to received Christian theories, the vile body of man was alive because in it lived a spirit. In the beginning of the sixteenth century Cardan wrote:—"Not only do precious stones live but they suffer illness, old age, and death."<sup>29</sup> Since Cardan the antique worship of gems has continued to be based on their proved magical and talismanic powers rather than on the pleasure derived from their beauty, endurance or rarity.<sup>30</sup> In A. D. 1652, Thomas Nichols, perhaps the greatest authority on gems, noted that the descriptions of the healing and guarding influences of gems recorded by

<sup>20</sup> Compare *Ency. Brit.* "Gems." Talisman is the Arabic *tīlism*, pl. *tīlismāt*. *Tīlism* is not a native Arab word. King's *Antique Gems*, p. 434 is probably correct in tracing *tīlism* to the Greek (apo) *telosma* or influence.

<sup>21</sup> Dieulaufait's *Diamonds and Precious Stones*, p. 179.

<sup>22</sup> Streeter's *Precious Stones and Gems*, p. 17.

<sup>23</sup> Emanuel's *Diamonds and Precious Stones*, p. 23.

<sup>24</sup> Dieulaufait's *Diamonds and Precious Stones*, p. 32. Gnostic gems were placed in tombs to guard the dead against demons. King's *Antique Gems*, p. 349. This practice was observed by Christians as well as by the followers of the earlier faiths. So the Christian Maria, wife of Honorius, had gnostic gems buried with her as amulets (King's *Antique Gems*, p. 304). "So in the Middle Ages, bishops were buried wearing their sapphire rings (King's *Antique Gems*, p. 297).

<sup>25</sup> Emanuel's *Diamonds and Precious Stones*, p. 26; Hone's *Table Book*, Vol. I. p. 328. Similarly, it was probably more from their power of excluding evil of every shape than from the pleasing gradation of colours that the writers of *Tobias' Dream* and of the *Revelations* built the walls of the New Jerusalem with precious stones in the following order working up from the foundation, amethyst, hyacinth, chrysoprase, topaz or peridot, beryl, chrysolite that is topaz, sardius, sardonyx, emerald, chalcedony, sapphire and jasper. Compare King's *Antique Gems*, p. 429.

<sup>26</sup> Emanuel's *Diamonds and Precious Stones*, p. 30.

<sup>27</sup> Dieulaufait's *Diamonds and Precious Stones*, p. 44.

<sup>28</sup> Streeter's *Precious Stones and Gems*, p. 19. The common belief, that a spirit or soul lives in gems, explains Blue John, the local Derby name for Fluor spar.

<sup>29</sup> Dieulaufait's *Diamonds and Precious Stones*, p. 43.

<sup>30</sup> Emanuel's *Diamonds and Precious Stones*, p. 31.



Theophrastus (B. C. 300) and by Pliny (A. D. 77) were borne out by all subsequent experience.<sup>37</sup> Apart from all records of Pliny or of Thomas Nichols, the Peruvians of the sixteenth century endorsed the truth of their forefathers' experience that the emerald was the home of a goddess.<sup>38</sup> The monarchs of the East, in the nineteenth century after Christ, as in the nineteenth century before Christ, find magic and talismanic properties in gems.<sup>39</sup> Even the European nineteenth century gem-dealer finds in precious stones some occult charm which causes them to be coveted.<sup>40</sup>

The question remains :—"How comes it that man in all times and conditions has agreed to hold gems worshipful? How is it that the sickly doubting beryl spirit of the Thomases, not less than the trusting full-blooded jasper spirit of the Peters, have found magic and mystic influences in gems?" The answer seems to be that the gems are the homes of some of the greatest guardian spirits, the Eye, Blood, Fire and Light. It was because of their experience that these great guardians lived in precious stones that the ancient saying was accepted :—"A man may carry with him his genius or guardian in a gem."<sup>41</sup> Three main characteristics in gems marked them from the earliest time as tempting guardian homes, the eye-like gleam of some, the blood-red sheen of others, and the lustre of a third class as either of fire or of light. It is from its pupil-like light-centre that the true cat's-eye gains its name and its high repute for luck both in Asia and in Europe.<sup>42</sup> Even the false or quartz cat's-eye was sacred to Bel, the god of Babylon, and was known to the Romans both as Bel's-eye and as Wolf's-eye.<sup>43</sup> The gleam of light in the true cat's-eye shifts, says Streeter, from side to side like a restless spirit glowing now at one spot, now at another. No wonder that people regard it with awe and wonder, believing it to be the abode of some spirit.<sup>44</sup> From its strange property of gleaming through water the hydrophane was known as the eye of the world.<sup>45</sup> That its blood-redness is the chief source of the worshipfulness of the ruby or carbuncle and of the garnet is shown by Pigeon's blood, the name of the purest red ruby.<sup>46</sup> The same spirit-drawing influence brought the leading antique engravers—the Chaldeans, Assyrians, Medes, Persians, and Phœnicians—to start their carvings on the blood-spotted surface of the hematite or blood-stone.<sup>47</sup> Among Christians, the worshipfulness of the green variety of the blood-stone was due to the explanation that its streaks were the marks of the blood of Christ.<sup>48</sup> A stone so coloured had naturally the highest medicinal and magical virtues.<sup>49</sup> Similarly, the blood-red tint of coral was explained by its having sprung from clots of blood dropped from the Gorgon or Medusa head, and in consequence coral or Gorgeia kept evil from the new-born and the wiles of the devil from all who wore it as a necklace.<sup>50</sup> Fire struggled hard with blood as the origin of the healing influences of the carbuncle and garnet. According to some authorities the holiness both of the carbuncle and of the garnet was due to its looking like a glowing coal when held against the sun.<sup>51</sup> Like the carbuncle and the chrysolite, the lychnis flames and some hyacinths glow like burning coal.<sup>52</sup> The finest opals are known as fire opals. The numberless red flames blazing on its

<sup>37</sup> *Op. cit.* p. 29.

<sup>38</sup> *Op. cit.* p. 134. Compare the emerald seen by Herodotus (B. C. 450), the night-glowing sign of Melkarth, the guardian of Tyre and Gades (*Journal Asiatique*, Series VI. Vol. X. pp. 166, 266).

<sup>39</sup> *Op. cit.* p. 23.

<sup>40</sup> *Op. cit.* p. 2.

<sup>41</sup> Dieulafoy's *Diamonds and Precious Stones*, p. 32. Compare Orpheus' (A. D. 250) description (*King's Antique Gems*, p. 437) :—"Now after washing and duly worshipping the serpent stone, a living soul enters the gem. Afterwards if the gem is held near the eye the spirit may be seen to leave the gem."

<sup>42</sup> Streeter's *Precious Stones and Gems*, p. 116.

<sup>43</sup> Emanuel's *Diamonds and Precious Stones*, p. 173.

<sup>44</sup> Streeter's *Precious Stones and Gems*, pp. 167, 168.

<sup>45</sup> Dieulafoy's *Diamonds and Precious Stones*, p. 163.

<sup>46</sup> Emanuel's *Diamonds and Precious Stones*, p. 105.

<sup>47</sup> Dieulafoy's *Diamonds and Precious Stones*, p. 185.

<sup>48</sup> Emanuel's *Diamonds and Precious Stones*, p. 178; *King's Antique Gems*, p. 17.

<sup>49</sup> Emanuel's *Diamonds and Precious Stones*, p. 176.

<sup>50</sup> *Op. cit.* p. 216.

<sup>51</sup> *Op. cit.* p. 147. Marbodius (A. D. 1070) says the carbuncle gets its name from casting fiery rays like burning coal. *King's Antique Gems*, p. 404. Compare (*Isaiah*, Chap. lii, 12) the Hebrew name for the carbuncle hatched (*Ency. Brit. Art. "Carbuncle"*) means glowing fire. In *Exodus* (Chap. xxviii, 17) it is called *Bareket* the Flasher.

<sup>52</sup> Emanuel's *Diamonds and Precious Stones*, pp. 27, 40.



surface have given the Empress Josephine's famous opal the name of the Burning of Troy.<sup>53</sup> Crystal through whose indwelling vestal fire wood might be kindled and the actual cantery was performed was a fire stone.<sup>54</sup> So great was its power that, according to the Greek Onomacritus (B. C. 500), the gods could not withstand crystal and were certain to answer the prayer of any one who came before them carrying a crystal in his hand.<sup>55</sup> As a fire home the gem Asterites, found inside of a fish called Pan, and which in sunlight shot forth flames, was a potent love charm.<sup>56</sup> According to Josephus the gems in the Hebrew High Priest's breast-plate originally shot forth brilliant rays of fire that shewed (in them) the immediate presence of the deity.<sup>57</sup> When the people's sins were forgiven the high priest's breast jewels shone bright; when the sins were not forgiven the gems grew dark.<sup>58</sup> But more than the abode of an eye, of blood, or of fire the gem was deemed a guardian because in it dwelt the great guardian Light.<sup>59</sup> It was because he was a good light-spirit, the opening of whose eyes flooded the land with light, the closing of whose eyes plunged the land in darkness, that in Egypt the up-standing hawk-headed serpent, Chneph, was so suitably housed in a gem.<sup>60</sup> The varying gleams of light in the opal seem to be shot from some life within the gem, which lost its power when exposed to water and regained its brightness when warmed by the hand.<sup>61</sup> The light-spirit in the diamond, whose phosphorescence, when brought from the sunahine into a dark room made it a specially striking light-home, disarms even its fierce fiend-brother lightning.<sup>62</sup> Crystal, besides being a fire-maker, was the image or home of eternal light.<sup>63</sup> The mysterious gleam in the cat's-eye ever shifting like a restless spirit, now glowing at one point, now at another, has made men honour it as a home of spirits.<sup>64</sup> With the Hebrews and Arabs the carbuncle is the light-flasher. So Laurin, the Dwarf King, had set in the the gold of his helmet a carbuncle so bright that where he rode the darkest night grew brighter than the day, and lightened his cavern-palace with a splendour brighter than day.<sup>65</sup> The Hebrews and Arabs say that a ruby was hung in the ark to give light, and that its beam could kindle a lamp.<sup>66</sup> According to the Hindus, rubies and diamonds ray light in the dark like the planets.<sup>67</sup> The iris, now almost out of use, but once (A. D. 1070) prized as highly as the opal, is described in Marbodius' *Lapidarium* as full of heaven's own light.<sup>68</sup> The moon-stone, whose luminous heart waxes and wanes with the moon, is worshipful because it brightens a dark place by gathering light into itself. The pearl is the home of the purest, serenest and evenest light. It was the lustre of gems that suggested to Plato that the vivifying spirit, whose home is in the stars, was the origin of precious stones.<sup>69</sup> The holiness of the star-sapphire is due to the six-rayed star which appears in the stone when light shines upon it. This was the love-compelling Asterites, the signet of Helen of Troy, which shot forth flames when exposed to the sun.<sup>70</sup> A zodiac of gems was strung, each stone ruling

<sup>53</sup> Streeter's *Precious Stones and Gems*, p. 164. Marbodius (A. D. 1070) adds the Chrysoelectrus made of purest fire which flames forth if laid near a fire, and the Asbestos which with eternal flame unceasing glows, and the Hephæstite which shoots rays of fire. King's *Antique Gems*, pp. 407, 408.

<sup>54</sup> At the Eleusinian mysteries new fire was kindled through a crystal ball. Emanuel's *Diamonds and Precious Stones*, p. 23.

<sup>55</sup> Streeter's *Precious Stones and Gems*, p. 17; Pliny in King's *Antique Gems*.

<sup>56</sup> Emanuel's *Diamonds and Precious Stones*, p. 23.

<sup>57</sup> The jewels had ceased to flash 200 years before Josephus wrote (A. D. 100). According to Josephus the twelve stones of the breast-plate were in four rows. In Row I., Sardius, Topazion, Smaragdus. In Row II., Carbunculus, Sapphirus, Jacpia. In Row III., Ligurinus, Achates, Amethyst. In Row IV., Chriolitus, Onyx, Beryl. King's *Antique Gems*, pp. 134, 135. King believes the breast-plate stones are still in the Sultan's Treasury in Constantinople, as the Turks found them in the sacristy of St. Sophia. King's *Antique Gems*, p. 137.

<sup>58</sup> Emanuel's *Diamonds and Precious Stones*, p. 232.

<sup>59</sup> Streeter's *Precious Stones and Gems*, p. 174.

<sup>60</sup> Compare King's *Antique Gems*, p. 364.

<sup>61</sup> Emanuel's *Diamonds and Precious Stones*, p. 135.

<sup>62</sup> Op. cit. p. 32. King's *Antique Gems*, p. 27.

<sup>63</sup> Orpheus (A. D. 250) in King's *Antique Gems*, p. 24.

<sup>64</sup> Streeter's *Precious Stones and Gems*, p. 168.

<sup>65</sup> *Folk-Lore Record*, Vol. II, pp. 95, 96.

<sup>66</sup> Emanuel's *Diamonds and Precious Stones*, p. 89. Lamp-lighting power is attributed to the Lychnus which is the Jacinth or the Ruby. Lucian (A. D. 150) mentions a lychnus in the head-dress of the Mother of Syria, which at night lighted the temple. The Dutch had a similar belief in a stone called the ocellan or chrysolampis. King's *Antique Gems*, pp. 25, 26, 53.

<sup>67</sup> Streeter's *Precious Stones and Gems*, p. 211.

<sup>68</sup> Emanuel's *Diamonds and Precious Stones*, p. 24.

<sup>69</sup> Streeter's *Precious Stones and Gems*, pp. 172, 174.

<sup>70</sup> Dieulafoy's *Diamonds and Precious Stones*, p. 42.



the month in which its guardian influence was strongest. When their god-head had not yet passed from the stars, and they still ruled the destinies of men and of mankind, it was fitting that gems who were of like spirit with the flashing lights of heaven should also guard and rule the life of men. As a guardian home the gem was not only used to guard the person of the owner. **Gems also guarded property.** The Romans of the empire crusted their robes with precious stones. Pliny says we drink out of a mass of gems. Gems decked candelabra as well as cups, and, after the time of Constantine (A. D. 330), crowns and picture frames, even armour had an armour plating of gems.<sup>71</sup> Since the guardian wants guarding the services of gems were enlisted to keep evil out of churches and temples; to protect the images of the gods;<sup>72</sup> to ornament the cross; to cover crucifixes, missals, reliquaries, and sacred vessels; to protect priests, bishops and popes.<sup>73</sup>

As with other guardians the experience of the spirit-controlling power of gems may be judged from their healing or medical virtues. The Almighty gave Abraham a gem to keep off sickness.<sup>74</sup> In ancient pharmacopœas, precious stones are among the most valued remedies. The dwarf king Laurin from his precious gems gained wondrous strength and power.<sup>75</sup> The ruby, topaz, emerald, sapphire and diamond were so valuable in medicine that they were known as the Five Precious Fragments. St. Fillan (A. D. 700), one of the early preachers of Christianity in Scotland, cured diseases by the touch of precious stones.<sup>76</sup> Besides by the touch, gems cured by being ground to powder and swallowed.<sup>77</sup> In recent times gems used to be kept in the mouth tied by a string to cure ear-ache, tooth-ache and sore throat.<sup>78</sup> In Middle-Age Europe, the stones found in the lynx, the cock, the adder, and the toad ensured victory and stayed thirst.<sup>79</sup> According to the Hebrews, the agate kept off the plague, and the Arabs used the agate to stop bleeding.<sup>80</sup> In the eleventh century, the agate was an antidote to poison, as in the *An Cren Riele* Christ is likened to the agate which the poison of sin cannot approach.<sup>81</sup> According to Marbodius (A. D. 1070), the agate soothed thirst and sore-eyes, kept the wearer in health, and gave him grace and eloquence.<sup>82</sup> Marbodius says:—"Grave a beryl with a scorpion and a bird, consecrate, and set it with vervain leaf and gold: it will strengthen your eyes and liver, and make you victor in battle."<sup>83</sup> In another passage, Marbodius states that the virtue in jewels exceeds the virtue in herbs.<sup>84</sup> In the eleventh century, blood-stone or hæmatite cured ulcers, tumour on the eye, and spitting of blood, stopped fluxes, cleansed wounds, and melted stone in the bladder.<sup>85</sup> The carnelian stopped bleeding and quieted

<sup>71</sup> Streeter's *Precious Stones and Gems*, pp. 18, 19. The Romans of the empire and the French of Francis I. (A. D. 1500) adorned their armour with engraved stones and cameos. King's *Antique Gems*, p. 256. Compare in early (A. D. 100-600) Scotland, Cuchullin's chariot bossed with crystals, cairngorms and other stones of power. Clerk's *Ossian*, II. p. 151.

<sup>72</sup> How early is the belief that precious stones guard the guardian is shown by the Hindu *lîng* mentioned above with its base crusted with the nine charms. The belief is much older than Hindu *lîng*-worship. Ea, the Babylonian Earth-Spirit, the great spirit-scorer, had an armour of 'precious stones. His chief weapon was a stone with seven rays and fifty faces. Budge's *Babylonian Life and History*, p. 133.

<sup>73</sup> Protection of the wearer seems to underlie the wearing of the Cardinal's ruby and of the Bishop's sapphire. The original meaning of the rite is lost in the explanation that the custom is solely for pomp and show, the ruby suiting the scarlet robes of the Cardinal and the sapphire the violet robes of the Bishop. King's *Antique Gems*, p. 297. It is not less hid by the tradition that the ring symbolises the union between Christ and the Church, or that the sapphire was worn by persons under a vow of chastity because the sapphire was a checker of lust. *Op. cit.* p. 297. The fact, that in the middle ages Bishops were buried wearing their rings of office (*Op. cit.* p. 297), supports the view that the ring was worn for its guardian virtues. Similarly, the freemason, who reaches the giddy height of the arch degree, has to be guarded by wearing a jewel. Greenlaw's *Masonic Lectures*, p. 209.

<sup>74</sup> Napier's *Folk-Lore*, pp. 102, 103.

<sup>75</sup> *Folk-Lore Record*, Vol. II, p. 95. <sup>76</sup> Napier's *Folk-Lore*, pp. 102, 103.

<sup>77</sup> Pettigrew's *Superstitions connected with Medicine and Surgery*, pp. 50-57.

<sup>78</sup> Dieulafoy's *Diamonds and Precious Stones*, p. 50.

<sup>79</sup> Grimm's *Teutonic Mythology*, Vol. III. p. 1219.

<sup>80</sup> Emanuel's *Diamonds and Precious Stones*, p. 39.

<sup>81</sup> Skene's *Piers the Ploughman*, p. 113.

<sup>82</sup> Marbodius in King's *Antique Gems*, p. 393; Black's *Folk-Medicine*, p. 176.

<sup>83</sup> King's *Antique Gems*, p. 432.

<sup>84</sup> King's *Antique Gems*, p. 432. Black, *Folk-Medicine*, p. 135, quotes a saying that, to scare fiends, Christians trust to words, Jews to stones, Pagans to herbs.

<sup>85</sup> Marbodius in King's *Antique Gems*, p. 403. The belief in the eye-healing power of hæmatite goes back to Babylon. Smith's *Dictionary of the Bible*, Vol. II. p. 295.



the mind and malice.<sup>56</sup> Coral which scared nervousness and causeless fears was given as a medicine to new-born children. Its changes of colour warned the wearer against the approach of disease.<sup>57</sup> The chrysolite draws wisdom and scares folly.<sup>58</sup> The Syrians valued the diamond highly as an amulet, for its many medical virtues, and as a safe-guard against madness.<sup>59</sup> In eleventh century Europe, the diamond nerved the arm with force, drove dreams and goblins from the sleeper, baffled poison, healed quarrels, appeased madness, blunted the foe's steel.<sup>60</sup> In Italy, a diamond bound to the left arm scares the Evil Eye, and, together with jacinth, sapphire and carbuncle, is hung round children's necks, as a strong charm.<sup>61</sup> The famous diamond of the Rājā of Mattan is the guardian of Borneo, and the water in which the diamond has been dipped cures disease.<sup>62</sup> Till the close of the middle ages, the chrysolite or peridot, also called topazius, was believed to cool boiling water, lust, madness, and piles, and to keep off sudden death.<sup>63</sup> Powdered crystal stopped dysentery; laid on the tongue it weakened fever.<sup>64</sup> Aristotle (B. C. 330) said that an emerald worn at the neck or on the finger kept off the falling sickness.<sup>65</sup> The Romans held that to look at an emerald healed and cooled the eyes.<sup>66</sup> In the eleventh century, Marbodius (A. D. 1070) says that the emerald hung round the neck cured ague and falling sickness, and Psellos notes that ground to powder and mixed with water, the emerald heals leprosy and other diseases.<sup>67</sup> The garnet, if hung round the neck or taken internally, refreshed the heart.<sup>68</sup> Heliotrope staunches blood, drives away poison, preserves health, and saves the wearer from abuse.<sup>69</sup> During the Middle Ages, the jacinth drove away the plague and cured colic, jaundice and king's evil.<sup>100</sup> According to Galen (A. D. 100) a jasper, hung about the neck, strengthened the stomach.<sup>1</sup> According to Orpheus (A. D. 250) it cured scorpion bite.<sup>2</sup> In the eleventh century the green jasper was sovereign for fevers, dropsies and the woes of child-birth.<sup>3</sup> The Greeks called jade nephrite, because it cured kidney (nephros) diseases.<sup>4</sup> In the eleventh century, jet cured dropsy, epilepsy and diseases of the womb,<sup>5</sup> and the magnet quelled dropsy and cooled burns.<sup>6</sup> Among the ancient Greeks and Romans, powdered lapis lazuli cured melancholy.<sup>7</sup> Till recent times the moon-stone cured consumption and epilepsy.<sup>8</sup> In the sixteenth century, the opal was good for the eyes.<sup>9</sup> In India, the pearl is a cure for syncope and fluxes of blood; seed pearls and dissolved pearls are largely used as medicine by the people of China.<sup>10</sup> According to Burton (England, seventeenth century) unconsolidated pearls are very cordial and avail to cheer the heart.<sup>11</sup> In

<sup>56</sup> *Fraser's Magazine*, May 1856, p. 535; Pettigrew's *Superstitions connected with Medicine and Surgery*, pp. 50, 51.

<sup>57</sup> *Emanuel's Diamonds and Precious Stones*, p. 216; *Dicoulaif's Diamonds and Precious Stones*, p. 202.

<sup>58</sup> Pettigrew's *Superstitions connected with Medicine and Surgery*, p. 51.

<sup>59</sup> *Streeter's Precious Stones and Gems*, p. 127.

<sup>60</sup> Marbodius in *King's Antique Gems*, p. 392.

<sup>61</sup> *Story's Castle of St. Angelo*, pp. 219, 220.

<sup>62</sup> *Dicoulaif's Diamonds and Precious Stones*, p. 85.

<sup>63</sup> *King's Antique Gems*, p. 427.

<sup>64</sup> *Emanuel's Diamonds and Precious Stones*, p. 135.

<sup>65</sup> *King's Antique Gems*, p. 432.

<sup>66</sup> *Op. cit.* p. 34.

<sup>67</sup> *Streeter's Precious Stones and Gems*, p. 150; *Emanuel's Diamonds and Precious Stones*, p. 135. *King's Antique Gems*, p. 393. The writer in *Fraser's Magazine*, October 1856, p. 430, notices that in the sixteenth century ground telescope corundum and quartz were taken in draughts.

<sup>68</sup> Pettigrew's *Superstitions connected with Medicine and Surgery*, p. 51.

<sup>69</sup> *Op. cit.* pp. 50, 51.

<sup>70</sup> *Emanuel's Diamonds and Precious Stones*, p. 141. Camillo (1503 in *King's Antique Gems*, p. 422) calls it *Lyncuricus*, Marbodius (A. D. 1070) makes *Lyncurium* cure chest complaints and diarrhoea. (*Op. cit.* p. 406.)

<sup>71</sup> *Emanuel's Diamonds and Precious Stones*, p. 175. The words of Galen (*De Simplic Med. Fac. B. IX.*) in *King's Antique Gems*, p. 334, are important. A virtue is inherent in the green jasper which benefits the chest and the mouth of the stomach if tied on it. Of this stone I have had ample experience, having made a necklace of such gems and hung it round the neck, descending so low that the stones might touch the mouth of the stomach. They appear to me to be of not less service than if, as King Nechepso recommends, they had been graven with a serpent with radiated head. This shows (a) the experience of a scientific physician that gems exercise healing virtues, and (b) that the object of graving was to add to the virtue of the ungraven stone.

<sup>72</sup> *King's Antique Gems*, p. 19.

<sup>73</sup> Marbodius in *King's Antique Gems*, p. 394.

<sup>74</sup> *Op. cit.* p. 397.

<sup>75</sup> Marbodius in *King's Antique Gems*, p. 401.

<sup>76</sup> *Op. cit.* p. 302.

<sup>77</sup> Pettigrew's *Superstitions connected with Medicine and Surgery*, pp. 50, 51.

<sup>78</sup> Marbodius in *King's Antique Gems*, p. 505; *Streeter's Precious Stones and Gems*, p. 211.

<sup>79</sup> Camillo (1503) in *King's Antique Gems*, p. 423.

<sup>80</sup> *Emanuel's Diamonds and Precious Stones*, pp. 31, 195. *Dicoulaif's Diamonds and Precious Stones*, p. 194.

<sup>81</sup> *Barton's Anatomy of Melancholy*, p. 434.



Europe, in the Middle Ages, the ruby kept the wearer in health and cheered his mind.<sup>12</sup> Boetius (A. D. 520) says the ruby is sovran against plague and poison.<sup>13</sup> Italian women wear sard rings as an amulet to keep off sickness.<sup>14</sup> Up to modern times the sapphire has been regarded as medicinal.<sup>15</sup> The sapphire preserved sight; its influence strengthened the body as well as the soul.<sup>16</sup> According to Marbodius (A. D. 1070) the sapphire preserves health, disarms treachery, checks sweat, stays ulcers, clears the eyes, and strengthens the tongue. In sixteenth century Europe, serpentine or hydnus cured rheumatism and dropsy by draining out the moisture. In the eleventh century, the topaz cured hemorrhoids.<sup>17</sup>

Besides their medical or healing virtues all times and peoples agree in the experience that certain gems and precious stones guard against and put to flight spiritual influences which are hostile to mankind. According to the Jews, the diamond keeps off Satan, the ruby fear, the topaz poison, the amethyst drunkenness, the emerald impious and the sardonyx unlucky thoughts.<sup>18</sup> Compare in *Piers the Ploughman* (A. D. 1370), mede or reward bringing rubies, diamonds, sapphires, orientals (eastern rubies), emeralds, amethysts, and images (aquamarines) to destroy envenomys, that is, poisons.<sup>19</sup> One of the excellences of Elias Ashmole's (London, 1650) angelical stone was to keep all evil spirits at a distance,<sup>20</sup> an example of the rule that the use of precious stones was neither for their beauty, nor because of their proof of wealth, but because they were choice amulets against the Evil Eye and other evils.<sup>21</sup> In sixteenth century Europe (A. D. 1503), according to Camillo Leonardo, amber guarded the throat, scared venomous animals, and tested chastity.<sup>22</sup> The amber mouth-piece of his water pipe still keeps the Turk from inhaling pestilence.<sup>23</sup> In the time of Pliny (A. D. 77), amber-necklaces preserved children from witchcraft and sorcery.<sup>24</sup> In India, amber or amber coloured glass saves bullocks and horses from the Evil Eye and other hurtful influences. Among the Greeks and on through the Middle Ages, the wine-coloured amethyst scared or housed the spirit of drunkenness; it also sharpened the wit and overcame poison.<sup>25</sup> The beryl, which has the merit of keeping its lustre in artificial light, in the eleventh century, brought luck, bound love and stopped sighs.<sup>26</sup> In the fifteenth century, the beryl, when looked through, shewed what was before invisible.<sup>27</sup> In the eleventh century, the chalcedony, blest and tied to the neck, especially if on the stone was graven Mars, a robed virgin, or a laurel branch, cured lunatics, and made the wearer beautiful, faithful, strong and successful.<sup>28</sup> According to Marbodius (A. D. 1070), the carnelian checks frays and chases spite and quarrels.<sup>29</sup> In the Middle Ages, the balas ruby repressed vain and impure thoughts, restrained passion, and fiery wrath, and guarded both men and houses from lightning.<sup>30</sup> According to Camillo Leonardo (A. D. 1503), the grey carnelian makes the wearer victorious.<sup>31</sup> Both in Europe and in Asia, the cat's-eye is a gem of luck, a charm against witchcraft.<sup>32</sup> In the eleventh century, the fiery blase of the chrysolite, especially if strung on the hair of an ass, scared nightly terrors.<sup>33</sup> In India, Hindu and Musalman religious beggars use coral beads for their

<sup>12</sup> Emanuel's *Diamonds and Precious Stones*, p. 108.

<sup>13</sup> *Op. cit.* p. 30.

<sup>14</sup> King's *Antique Gems*, p. 176.

<sup>15</sup> Streeter's *Precious Stones and Gems*, p. 140.

<sup>16</sup> King's *Antique Gems*, p. 395; Emanuel's *Diamonds and Precious Stones*, p. 41.

<sup>17</sup> Marbodius in King's *Antique Gems*, p. 399.

<sup>18</sup> Napier's *Folk-Lore*, pp. 102, 103.

<sup>19</sup> Skelton's *Piers the Ploughman*, Part II. pp. 10-14. For the Greek and Roman belief in the virtues and magic powers of gems, see Smith's *Greek and Roman Antiquities*, Vol. I, pp. 118, 903. For the Arabs *Journal Asiatique*, Ser. vi, Vol. XI.

<sup>20</sup> Pettigrew's *Superstitions connected with Medicine and Surgery*, p. 10.

<sup>21</sup> Elworthy's *The Evil Eye*, p. 444.

<sup>22</sup> King's *Antique Gems*, p. 427.

<sup>23</sup> Streeter's *Precious Stones and Gems*, p. 177.

<sup>24</sup> Emanuel's *Diamonds and Precious Stones*, p. 212.

<sup>25</sup> Marbodius in King's *Antique Gems*, p. 408; Emanuel's *Diamonds and Precious Stones*, pp. 30, 159; Dieulafoy's *Diamonds and Precious Stones*, p. 154; and Chamber's *Encyc. Gems*.

<sup>26</sup> King's *Antique Gems*, p. 398.

<sup>27</sup> King's *Antique Gems*, p. 40. That is, the Beryl was a magnifying glass.

<sup>28</sup> King's *Antique Gems*, p. 432.

<sup>29</sup> *Op. cit.* p. 404.

<sup>30</sup> Emanuel's *Diamonds and Precious Stones*, p. 30. Camillo (A. D. 1503) in King's *Antique Gems*, p. 419. A house or field whose four corners have been touched by a balas ruby is safe from lightning, storms and blight.

<sup>31</sup> King's *Antique Gems*, p. 422.

<sup>32</sup> Streeter's *Precious Stones and Gems*, pp. 167, 168.

<sup>33</sup> Marbodius (1070) in King's *Antique Gems*, p. 398.



rosaries. Coral is worn in turbans and on the handles of daggers and swords to keep off the Evil Eye. Coral ornaments are laid with the dead that vampires and other evils may not house themselves in the corpse.<sup>34</sup> As an amulet Boetius and Dioscorides (about A. D. 100) found coral efficacious against the delusions of the devil.<sup>35</sup> From the third century to the eleventh century A. D., coral was a talisman against enchantments, witchcraft, thunder, tempests, and other perils. Coral also preserved crops from drought, hail, caterpillars, worms and rust.<sup>36</sup> According to Ovid coral stops bleeding, according to Orpheus it cures scorpion stings, according to Lucullus its soft smell keeps off lightning. The Spaniards say, coral keeps off lightning, hail, and fascination. The Italians and the English agree that it saves children from witchery and the Evil Eye.<sup>37</sup> The chrysolite cooled wrath and boiling water, and by its pallour warned against poison.<sup>38</sup> The Greek gods (B. C. 500) could not stand against the power of crystal.<sup>39</sup> In the Scottish Highlands, from the early times of Ossian (A. D. 100-600), rock crystal and cairngorm have been known as stones of power and stones of virtue. They were a sovran remedy in disease.<sup>40</sup> Till the close of the Middle Ages (Camillo Leonardo, 1503), crystal worn by sleepers scared evil dreams and baffled spells and witchcraft; taken powdered and mixed with honey it filled the breasts with milk. Dees' Crystal Globe (seventeenth century) and other crystal balls, some of which have been found in tombs, have magical powers.<sup>41</sup> The Irish believe in the virtues of certain pebbles which they keep on the altars of their churches. Water in which the stones are steeped cures cattle. In the Highlands of Scotland, crystal balls have healing power.<sup>42</sup> If poison was poured into a crystal cup, the cup turned pale or broke.<sup>43</sup> According to King the Romans prized the diamond, not for its beauty, but for its rarity and its extraordinary powers as an amulet.<sup>44</sup> Its electric power of attracting, when heated by rubbing, and its phosphorence after being steeped in sunshine, fostered the belief in the magical powers of the diamond.<sup>45</sup> According to Serapius and Camillo Leonardo (A. D. 1503), the diamond resists poison, and if taken inwardly is itself a deadly poison; it drives away lemures or ghosts, incubi and succubi, that is, night terrors; it baffles magic, gives success in law suits and makes the wearer brave and large-hearted.<sup>46</sup> According to Pliny, the diamond destroys poison and cures insanity. The famous Mattan diamond of Borneo is the chief's talisman, on the possession of which depends the happiness of the Mattan family.<sup>47</sup> Marbodius (A. D. 1070) mentions a stone called Dionysia, which turns water into wine and keeps wine from intoxicating.<sup>48</sup> Among the Romans, the emerald was sacred to Mercury. The emerald gave warning of false evidence by changing colour.<sup>49</sup> It was good for the eyes, helpful to women in child-birth, it heartened the wearer, and turned away the plague. It was an infallible preservative of chastity.<sup>50</sup> In eleventh century Europe, the emerald was good in divination and increased the wearer's importance.<sup>51</sup> According to Marbodius (A. D. 1070), the hyacinth gives safety in travelling and in bad air.<sup>52</sup> According to Cardan (A. D. 1500), the hyacinth or jacinth makes rich, increases power, strengthens the heart, brightens the soul,

<sup>34</sup> *Diamonds and Precious Stones*, p. 215. About 1880, a piece of coral, along with a few child's bones, was found in a Buddhist stupa or burying mound at Nasik by the late Dr. Bhagwānlāl Indrájl.

<sup>35</sup> *Emanuel's Diamonds and Precious Stones*, p. 216.

<sup>36</sup> Orpheus (A. D. 250) and Marbodius (A. D. 1070) in *King's Antique Gems*, pp. 403, 425, 426; Streeter's *Precious Stones and Gems*, p. 233.

<sup>37</sup> *Bassett's Sea Legends*, p. 459; *Napier's Folk-Lore*, p. 36.

<sup>38</sup> Streeter's *Precious Stones and Gems*, p. 17.

<sup>39</sup> *Emanuel's Diamonds and Precious Stones*, p. 155.

<sup>40</sup> *Emanuel's Diamonds and Precious Stones*, p. 8.

<sup>41</sup> *Op. cit.* p. 419; *Emanuel's Diamonds and Precious Stones*, p. 29. Though the diamond is so lucky a stone it is remarkable (*King's Antique Gems*, p. 68) that the Hindus think the Kōhinūr a most unlucky stone. They say it ruined the Moghals, it destroyed the power of Nādir Shāh, and after of Ahmad Shāh Durrāni, and of Rafiqt Singh. Finally it caused the 1857 Mutinies.

<sup>42</sup> *Mawe on Diamonds*, p. 13.

<sup>43</sup> *King's Antique Gems*, p. 416.

<sup>44</sup> *Emanuel's Diamonds and Precious Stones*, p. 135. According to Marbodius (A. D. 1070) in *King's Antique Gems*, p. 398, the emerald gave wealth and eloquence.

<sup>45</sup> Marbodius in *King's Antique Gems*, p. 432.

<sup>46</sup> *Emanuel's Diamonds and Precious Stones*, p. 30.

<sup>47</sup> *Clerk's Ossian*, Vol. II. p. 151.

<sup>48</sup> *King's Antique Gems*, p. 94, 453.

<sup>49</sup> *King's Antique Gems*, p. 70.

<sup>50</sup> Streeter's *Precious Stones and Gems*, p. 122.

<sup>51</sup> *Emanuel's Diamonds and Precious Stones*, p. 30.

<sup>52</sup> *King's Antique Gems*, p. 400.



and makes it wise. The jacinth gives sleep and scares thunder, plague and evil spirits.<sup>53</sup> Cardan's own big hyacinth did not bring sleep, but then the stone was of a bad colour.<sup>54</sup> Jade, the holy stone of China, cures colic and the bite of venomous insects.<sup>55</sup> In Burmah, if poison is laid on a green jade-plate, the plate turns black.<sup>56</sup> According to Pliny (A. D. 70), in the East, the jasper was worn as an amulet.<sup>57</sup> In the eleventh century, the green jasper, when strengthened by magic rites and a silver setting, scared the terrors by night.<sup>58</sup> Hung round the neck, the jasper resisted sorrow and refreshed the heart.<sup>59</sup> In the seventeenth century, Nicols noted that many attribute power and virtue to cross-white jasper if figures and characters be graven on them.<sup>60</sup> Jet, according to Boetius (A. D. 520) and Marbodius (A. D. 1070), screens from evil influences, nightly fears, spectres and ghosts. The rosaries of Catholic Saints were made of jet.<sup>61</sup> Jet is still used in medicine and magic as a means of fumigation.<sup>62</sup> In the Scottish Highlands, oblong pieces of obsidian, smooth as glass, called amulets of *leag*, have healing virtues.<sup>63</sup> Till the close of the Middle Ages, green jet or gagatromæus made the wearer invisible.<sup>64</sup> In the eleventh century, heliotrope caused storms, gifted the wearer with prophecy and made him invisible.<sup>65</sup> The magnet tested a wife's faithfulness, helped robbers, and graced the tongue.<sup>66</sup> Roman children wore ornaments of molochite, perhaps a green jade, to protect them against evil.<sup>67</sup> And this name for keeping evil from the cradles of children was still fresh in eleventh-century Europe. The moon-stone in the sixteenth century gave a knowledge of the future.<sup>68</sup> The onyx is one of the doubtful guardians. It cured epilepsy, but caused melancholy and strife, and, in the Middle Ages, sent confusing dreams.<sup>69</sup> The opal is also uncertain. From classic times to the seventeenth century the opal was thought to bring every possible good.<sup>70</sup> By a strange freak of fortune, which Mr. Streeter traces to Hermione's opal in Scott's *Anne of Gierstein*, it is now falsely accused of bringing ill-luck.<sup>71</sup> The lustre of the pearl scares evil spirits. So Bengal virgins wore pearls as a preservative of virtue, that is to scare evil thoughts and wishes.<sup>72</sup> The ancient Chinese highly valued the pearl as an amulet.<sup>73</sup> Since B. C. 500, the Korean has put in the mouth of his dead boiled panic, three unbored pearls, and a piece of jade.<sup>74</sup> It was as an amulet, or a house of Hamlet's ill-luck, that the king threw a union or pearl into the cup he drank to Hamlet's better breath.<sup>75</sup> In the Middle Ages, in Europe, the ruby guarded against poison, plague, sadness, evil thoughts, and wicked spirits. The ruby kept the wearer in health and cheered his mind. It diminished its light to warn him of danger.<sup>76</sup> It scared evil spirits and bad dreams.<sup>77</sup> The Indian and Chinese place-spirit is

<sup>53</sup> Emanuel's *Diamonds and Precious Stones*, pp. 30, 141; Disaulf's *Diamonds and Precious Stones*, p. 40; *Fraser's Magazine*, May 1855, p. 535.

<sup>54</sup> Disaulf's *Diamonds and Precious Stones*, p. 49.

<sup>55</sup> *Op. cit.* p. 179. Chinese officials and their wives wear jade as a badge of rank. Mrs. Gray's *Fourteen Months in Canton*, p. 126.

<sup>56</sup> *Advocate of India*, 20th October 1896.

<sup>57</sup> Emanuel's *Diamonds and Precious Stones*, p. 174; Streeter's *Precious Stones and Gems*, p. 201. One sort of jasper called grammæus was a Gnostic (A. D. 100-300) amulet. King's *Antique Gems*, p. 19.

<sup>58</sup> King's *Antique Gems*, p. 394.

<sup>59</sup> *Fraser's Magazine*, October 1855, p. 451.

<sup>60</sup> Streeter's *Precious Stones and Gems*, p. 201.

<sup>61</sup> King's *Antique Gems*, p. 406.

<sup>62</sup> *Op. cit.* p. 98.

<sup>63</sup> Clerk's *Ossian*, Vol. II. p. 151.

<sup>64</sup> King's *Antique Gems*, p. 420.

<sup>65</sup> *Op. cit.* p. 407.

<sup>66</sup> Marbodius (A. D. 1070) in King's *Antique Gems*, p. 402.

<sup>67</sup> Streeter's *Precious Stones and Gems*, p. 208; Marbodius in King's *Antique Gems*, p. 415. King in *Antique Gems*, p. 15, says: "Molochite is not Malachite." The writer in *Fraser's Magazine*, November, 1856, p. 572, thinks it is.

<sup>68</sup> King's *Antique Gems*, p. 427.

<sup>69</sup> Emanuel's *Diamonds and Precious Stones*, pp. 43, 167. Marbodius (A. D. 1070) in King's *Antique Gems*, p. 397, gives the onyx an entirely evil character.

<sup>70</sup> Streeter's *Precious Stones and Gems*, p. 164.

<sup>71</sup> *Op. cit.* p. 164. Petrus Arlenius (A. D. 1610) describes an opal which forced every one who saw it to love, honour and worship it. King's *Antique Gems*, p. 423.

<sup>72</sup> Emanuel's *Diamonds and Precious Stones*, p. 195.

<sup>73</sup> Streeter's *Precious Stones and Gems*, p. 243.

<sup>74</sup> Ross' *Corea*, p. 325.

<sup>75</sup> *Hamlet*, Act V. Scene 2. The case is a good instance of the rule that the drinker of a health is a scape, taking into himself the ill-luck of the person to whom he drinks.

<sup>76</sup> Emanuel's *Diamonds and Precious Stones*, p. 108.

<sup>77</sup> *Op. cit.* p. 30.



chased or housed, and the safety of the building is secured, by laying under the foundations bags of small rubies.<sup>78</sup> The Egyptian priest wore a sapphire amulet on his breast.<sup>79</sup> Like the crystal among the Greeks the sapphire was the gem of gems, the most sacred of stones.<sup>80</sup> It prevailed against the gods. Those who consulted the oracle at Delphi, bringing a sapphire, had early and favourable answers.<sup>81</sup> According to St. Jerome, the sapphire wins the favour of princes, soothes enemies, and frees from enchantments. It is partly because it dulls devotion to Venus that the sapphire is worn by the priest and bishop.<sup>82</sup> Also, according to Mercurialis, the sapphire frees the mind from prejudice and mends manners.<sup>83</sup> The sapphire preserves the sight and strengthens the body as well as the soul.<sup>84</sup> In Middle-Age England, Richard Preston, citizen and grocer, gave to the shrine of St. Erkenwald his best sapphire stone to cure imprints of the Evil Eye.<sup>85</sup> On the top of the English Crown is a rose-cut sapphire, said to have been used by Edward the Confessor (A. D. 1050) for blessing cramp rings.<sup>86</sup> In eleventh-century Europe, a sard worn on the finger kept off dreams and charms and made the wearer a favourite with women.<sup>87</sup> In the eleventh century, the swallow-stone or chelidonian was good for idiots and madmen, for orators, and for tempering the ire of kings.<sup>88</sup> In the eleventh century, the thunder-stone, which came with the thunder-bolt, kept off lightning and all harm.<sup>89</sup> A famous Arab amulet was of topaz, with the Arabic words bored through it — "Success is from God alone."<sup>90</sup> Even unaided by a text the topaz was of high virtue. When placed near poison it grew dark, it quenched the heat of boiling water, it calmed the passions, it prevented bad dreams.<sup>91</sup> Till the close of the Middle Ages, according to Camillo (1503), the topaz (he calls it chrysolite), set in gold and worn on the left hand, drove out night-demons, terrors and gloomy visions. If strung on an ass's hair, it drove out devils and overthrew spells. Held in the hand, it cooled fever.<sup>92</sup> Among the ancient Egyptians the turquoise was a favourite amulet and charm.<sup>93</sup> According to Pliny (A. D. 70), the turquoise brought health and fortune.<sup>94</sup> The Persians hold that the turquoise has talismanic virtue.<sup>95</sup> In Middle-Age Europe, few stones had such guarding power as the turquoise.<sup>96</sup> It was especially valued by horsemen. No one wearing a turquoise would either be thrown or tire his horse. In eleventh-century Europe, to draw out the full virtue of the turquoise, a beetle and under the beetle a man should be graven on it, the stone should be bored lengthwise and hung on a swivel, blessed and set in a prepared and adorned place.<sup>97</sup> The Muslims added to the virtue of the turquoise by carving texts on the gem.<sup>98</sup> Nádir Sháh (A. D. 1737) wore as an amulet a heart-shaped turquoise graven with a verse from the *Kurán*. Many Europeans still wear the turquoise because it keeps off contagion, because it prevents damage if you fall from your horse,<sup>99</sup> because it foretells sickness, changing with the colour of the wearer.<sup>100</sup> In Italy and in India turquoise-coloured glass is the best protection of horses, camels and bullocks from the Evil Eye and other hurtful influences.<sup>1</sup> In the sixteenth century, zemech or lapis lazuli cured melancholy.<sup>2</sup>

The inherent guardian virtue of gems was increased by having them cut in certain lucky shapes, by having them graven with guardian forms, names or letters, by having them set in certain guardian substances. Further the gem's virtues were increased by choosing for

<sup>78</sup> Streeter's *Precious Stones and Gems*, p. 141.

<sup>79</sup> Disulfait's *Diamonds and Precious Stones*, p. 122.

<sup>80</sup> Emanuel's *Diamonds and Precious Stones*, pp. 30, 112.

<sup>81</sup> Emanuel's *Diamonds and Precious Stones*, p. 41.

<sup>82</sup> Milman's *Latin Christianity*, Vol. VI. p. 375, and Skeat's *Piers the Ploughman*, p. 113.

<sup>83</sup> Jones' *Crown*, 44.

<sup>84</sup> *Op. cit.* p. 401.

<sup>85</sup> Streeter's *Precious Stones and Gems*, p. 222.

<sup>86</sup> King's *Antique Gems*, p. 420.

<sup>87</sup> *Op. cit.* p. 182.

<sup>88</sup> Streeter's *Precious Stones and Gems*, p. 170; King's *Antique Gems*, p. 427.

<sup>89</sup> Marbodius (1070) in King's *Antique Gems*, p. 423.

<sup>90</sup> Emanuel's *Diamonds and Precious Stones*, p. 23; Disulfait's *Diamonds and Precious Stones*, p. 40.

<sup>91</sup> Emanuel's *Diamonds and Precious Stones*, p. 29.

<sup>92</sup> Camillo Leonardo (1503) in King's *Antique Gems*, p. 427.

<sup>79</sup> Eber's *Egyptian Princess*, Vol. I. p. 56.

<sup>81</sup> Streeter's *Precious Stones and Gems*, p. 146.

<sup>82</sup> Fraser's *Magazine*, October 1836, p. 431.

<sup>87</sup> Marbodius (A. D. 1070) in King's *Antique Gems*, pp. 422, 433.

<sup>89</sup> *Op. cit.* p. 408.

<sup>90</sup> Emanuel's *Diamonds and Precious Stones*, p. 128.

<sup>91</sup> Emanuel's *Diamonds and Precious Stones*, p. 182.

<sup>92</sup> Fraser's *Exordium*, p. 469.

<sup>93</sup> Streeter's *Precious Stones and Gems*, p. 427.

<sup>94</sup> Streeter's *Precious Stones and Gems*, p. 171.

<sup>95</sup> *Op. cit.* pp. 181, 182.



graving and for setting the season during which the guardian influences of the gem were at their highest. In Europe, till the end of the Middle Ages, the belief prevailed that certain gems have certain influences, and certain shapes have certain influences. The influences vary at different times. Choose the time and the subject that suits the gem and the influence of the whole will be so much the greater.<sup>3</sup> "In the Middle Ages," says King, "all engraved gems were worn as amulets."<sup>4</sup> Gnostic gems were, mainly *peripta*, that is, to be worn round the neck to keep off evil.<sup>5</sup> The early Christians, while taking exception to certain designs, accepted the mystic value of engraved ships." In the second century A. D. Clemens of Alexandria says: "Christians should not wear any ring but the signet, and on the signet no engraving but a pigeon, a fish, a ship, a lyre, an anchor and a fisher. The signet should not have the image of an idol which Christians are forbidden even to look at, nor a sword, nor a bow Christians being the followers of peace, nor drinking goblets Christians being sober, nor naked women."<sup>6</sup> In Jaspers and other precious stones, certain natural lines were thought unlucky and called *grammata* or writing.<sup>7</sup> King notes in the Devonshire collection of gems, an Etruscan stone set in a ring and carved with elegant and intricate filagree patterns.<sup>8</sup> Of lucky shapes into which gems were cut are the helmet, of which in modern crowns is the jewelled representative, and is still a guardian shape,<sup>9</sup> the wheel *juz* or turbo which spun and unspun magical spells,<sup>10</sup> and the tongue. The belief in the influence of stars upon men and also the common attribute of light-housing, that is, the sameness of spirit in stars and in gems, made stars a favourite subject for gem engraving. The guardian star of the owner was engraved on his ring, as Capricornus is shewn in the corner of a cameo of Augustus.<sup>11</sup> The idea of engraving the owner's special constellation was developed into zodiac stones with all the signs of the zodiac graven on them, because each sign had a special guardian influence over a part of the body.<sup>12</sup> Again, the kindly influences of a constellation were secured by carving one or two of its leading stars.<sup>13</sup> The sun and the astrolabe, the tool with the star spirit, were also forms of special virtue.<sup>14</sup> As part of the general raising of the guardian form through animals to man,<sup>15</sup> under the Gnostics the constellations ceased to be shewn by animals and came to be figured as winged human beings holding stars. Till the close of the Middle Ages luck lived in the following animal figures, many of which were supposed to trace back their fame to Chael, an ancient Hebrew doctor of the wilderness time (B. C. 1800), as mentioned by Camillo (A. D. 1503), — the ass, bat, boar, bull, camel, dragon, falcon, frog, griffin, hoopoe, lion, raven, swallow and vulture.<sup>16</sup> Each of these shapes was endowed with a special virtue. In early times (B. C. 2000-500) the armoured and fight-loving scarabeus beetle, in Egypt, Phœnicia, and Etruria, was a more favourite guardian than any who has succeeded him.<sup>17</sup> Chneph the Egyptian Good Daemon

<sup>3</sup> Camillo Leonardo (1503) in King's *Antique Gems*, p. 435. Compare the stone, the setting and the graving, — a triple source of power in Marbodius (1070), King's *Antique Gems*, p. 417.

<sup>4</sup> King's *Antique Gems*, p. 181.

<sup>5</sup> *Op. cit.* p. 277.

<sup>6</sup> King's *Antique Gems*, p. 485.

<sup>7</sup> *Op. cit.* p. 434. Compare Horace to Canidia: — "Turn back your wheel and free from your spell."

<sup>8</sup> King's *Antique Gems*, p. 454. According to Grotius (A. D. 1640) among the Romans, plain iron hoops traced with cabalistic lines worked wonderful cures. The physician Alexander of Tralles (A. D. 200) had a hoop that was sovran in cases of blue devils. *Fraser's Magazine*, May 1856, p. 584.

<sup>9</sup> King's *Antique Gems*, p. 333.

<sup>10</sup> Each sign of the zodiac had power over a special part of the body: — The Ram over the Head; the Bull over the Neck; the Twins over the Shoulders; the Crab over the Breast; the Lion over the Shoulder-blades; the Virgin over the Flanks; Libra over the Haunches; the Scorpion over the Groin; Centaur over the Thighs; Capricornus over the Knee; Aquarius over the Leg; the Fishes over the Feet (King's *Antique Gems*, p. 480).

<sup>11</sup> King's *Antique Gems*, pp. 333-5. King (*Op. cit.* p. 335) quotes the saying of Greek astrology that three stars in each constellation, cut upon gems and known as the Decani or Lookers, charm away disease and accident.

<sup>12</sup> Camillo (1503) in King's *Antique Gems*, pp. 442-4.

<sup>13</sup> Compare King's *Antique Gems*, p. 169: — "Agreeably to the analogy of other branches of pictorial art the earliest Greek or Græco-Italian gem engravers began with representations of beasts."

<sup>14</sup> King's *Antique Gems*, pp. 442, 443, 448; Compare Dalryell (*Darker Superstitions of Scotland*, p. 145.) A ship sculptured on a stone prevented shipwreck, a standard cut ensured victory, the figure of a greyhound cured lunacy and scared fiends, a hare guarded against ill-will.



or guardian, figured as an erect hawk-headed serpent, was also a favourite object on gems.<sup>18</sup> On early (B. C. 500-300) Greek gems are engraved the horse, lion, ox and stag.<sup>19</sup> According to the Arabs the guardian power of a gem is increased by having an animal engraved on it. A stone with a lion graven on it guards against wild beasts; a scorpion prevents the attacks of reptiles.<sup>20</sup> This idea seems to give sense to the grylls or chimæras composed of different parts of different animals and so housing, and by housing turning into guardians, a variety of influences.

As the power of man over beasts increased, so to man his terror of his brother man became greater than his terror of wild beasts: also as the power of man to depict the human form and face improved, a human guardian began to emerge from the animal guardian. A human head rules the lion body of Egypt's guardian the Sphinx. Dagon steps out of his husk of fish scales, and a human head appears between the wings of the great warders of Babylon.<sup>21</sup> The Assyrian guardian, who wrestles with the lion Bad-luck, is half bull half man.<sup>22</sup> Among the Persians (B. C. 500-300) the human head and breast of Hormazd rise out of a winged eye,<sup>23</sup> while in some cylinders, not only is the guardian human, but one of the evils he keeps at arms length is a man-headed bull.<sup>24</sup> Among the Greeks, the animal lingers in the half human Faun and Silenus.<sup>25</sup> The animal lingers in the snake ringlets of the guardian Medusa-head, which, from the gigantic coarse lolling tongue-mask passes to a woman-face of the calmest beauty ceaselessly guarding the wearer from the Evil Eye and other influences of death.<sup>26</sup> Finally, the animal guardian or home lingers in the horned human head on some gems, odd and curl-horned with short beard, hair-hidden ears, and up-turned satyr eye-brows.<sup>27</sup> In an Isis vase of the second century A. D. a horned human head supports the handle.<sup>28</sup> Similarly, a Babylonian cylinder (B. C. 600 ?) shows a bull-legged figure erect with a horned and bearded human head breaking the fore legs of a ramping lion.<sup>29</sup> How important a guardian element lay in horns is shown by the horned Moses and still more by the horned Alexander.

But, before Alexander, the Greeks had begun to shew their guardians in simple human form. Not only was the man Hercules a special favourite on gems as a guardian whose protection assured good luck,<sup>30</sup> even the great gods of the Greeks and Romans, especially Jupiter and Venus were graven in human form.<sup>31</sup> In the centuries before and after Christ the head of most virtue was the hornless Alexander.<sup>32</sup> During the first centuries after Christ the head of Augustus to some extent took the place of the head of Alexander. That it was believed that in the graven head some of the spirit of the great guardian of the Roman people lived, is shown by the law of Tiberius that it was a crime to take into a house of ill-fame a gem graven with the head of Augustus.<sup>33</sup> As part of the worship of the Human even the stars had to change

<sup>18</sup> The soldier theory of the beetle (*Fraser's Magazine*, February, 1866, p. 238) seems more practical than the received world-rolling explanation, which cannot have come into belief so long as men continued to hold that the earth was flat.

<sup>19</sup> King's *Antique Gems*, p. 334.

<sup>20</sup> *Op. cit.* p. 109. *Fraser's Magazine*, February 1866, pp. 231, 237.

<sup>21</sup> King's *Antique Gems*, p. 335.

<sup>22</sup> See examples in King's *Antique Gems*, plate facing p. 129, No. 8.

<sup>23</sup> King's *Antique Gems*, p. 125.

<sup>24</sup> *Op. cit.* pp. 130, 131.

<sup>25</sup> *Op. cit.* pp. 129, 131.

<sup>26</sup> King (*Antique Gems*, pp. 377, 378, note) says: "The Medusa occurs in Gnostic gems (A. D. 50-300) and was apparently from its universal use an amulet to keep off the Evil Eye. On a red jasper are the talismanic words 'I guard Eromandara.'"

<sup>27</sup> Figures in King's *Antique Gems*, p. 239.

<sup>28</sup> *Op. cit.* p. 366.

<sup>29</sup> King's *Antique Gems*, p. 129.

<sup>30</sup> *Op. cit.* p. 378. As a cure for colic the learned physician Alexander of Tralles (A. D. 200) counsels the wearing of a gem of Hercules straggling the Nemean lion. King's *Antique Gems*, p. 434.

<sup>31</sup> Julius Caesar wore a Venus engraved on a gem, as he held himself under the special favour of Venus. *Fraser's Magazine*, February 1866, p. 231.

<sup>32</sup> Trabellius Pollio notes that women wore Alexander's portrait and that those who wore it prospered. St. Chrysostom (A. D. 347-407) describes a brass coin of Alexander being tied to the feet and head to keep off sickness. King's *Antique Gems*, pp. 322, 323. The writer on old rings in *Fraser's Magazine*, February 1866, p. 235, says: "Alexander so bewitched posterity that the wearing of his effigy on a ring secured success."

<sup>33</sup> King's *Antique Gems*, p. 277.



their old honoured shapes for human figures. In the fourth century A. D. instead of the sign of the constellation was graven the guardian god or angel with which the Persians and Gnostics had furnished each of the planets and of the leading constellations.<sup>34</sup> Till the close of the Middle Ages among the lucky figures graven on gems, were the bowman, the swordsman and the man with the upraised hand.<sup>35</sup>

The human form did not long remain unchallenged as the most favourite home of the guardian. Among Gnostics and other amulet-wearing mystics of the early centuries after Christ the Name composed of mystic letters was found to hold more virtue than any human or other figure.<sup>36</sup> So a gem has graven on it: 'Abraxas, Iao, Adonai. Holy Name, Holy Powers defend Vibia Paulina from every evil spirit.'<sup>37</sup> Titles, phrases and numbers all added to the natural powers of gems. Round the head of the crystal signet of king Lothar (A. D. 960) ran the words 'O Christ, defend king Lothaire.'<sup>38</sup> Till the close of the Middle Ages the names of the three kings of Cologne, Casper, Melchior and Balthasar, also the words Guttu, Gutta, Thebal Ebal, I H S Nazarenus, housed special holy influences.<sup>39</sup> Still, in Germany, the plague is scared by a plate with the 'names of God' round the rim and in the centre a figure-pattern which read in any order gives the total 34.<sup>40</sup> Similarly, in the Middle Ages the decade rings had in each of the ten short cogs the spirit of an Ave and in the round head with I H S the spirit of a Pater Noster.<sup>41</sup> These "names-of-God" phrases and mystic figures were usually added to other images in accordance with the experience that combination increases the guardian influence of the gem. So in the time of Hadrian (A. D. 100) gems were graven with the trine God of Egypt, either Ammon (Jupiter) Ra (the Sun) and the Asp, or Athor, Bart and Achor, with in words 'Father of the world, Triple God.'<sup>42</sup> Some gems carry the combination of guardian influences still further. An emerald gem, probably of the time of Antoninus Pius (A. D. 130), made in Alexandria, has a central Serapis head with thunderbolt on left and cornucopia on right wreathed round by a beading of circles or eggs ending in a snake head swallowing the end of the wreath. Outside of this egg-beading is a row of human and bird heads and at the foot a large lizard.<sup>43</sup> King notes that in such gems the mouse, dolphin, rabbit, and lizard are favourite figures. As these animals represent the earth, the air, and the sea,<sup>44</sup> the object of engraving them would seem to be to choose objects likely to prove tempting homes for the three great classes of spirits. Thus, the object of this massing or housing of guardian shapes is the same as the object of the grotesque chimaeras or grylls, namely to grave shapes likely to prove attractive to different classes of spirits.<sup>45</sup>

(To be continued.)

<sup>34</sup> Firmicus in King's *Antique Gems*, p. 334. The Perso-Jewish angels were made the guardians of the leading constellations: Michael of the Bear, Gabriel of the Serpent, Seriel of the Eagle, Raphael of the Lion, Tauthabaoth of the Dog, and Erataoth of the Bull. The spirits or overlords of the seven planets were of the Sun Adonai, of the Moon Iao, of Jupiter Eoi, of Mars Salbao, of Venus Orai, of Mercury Astaphai, of Saturn Ildabaoth. King's *Antique Gems*, pp. 343, 349. According to the Gnostics these overlords were underlords of the supreme, whom they named Abraham. *Op. cit.* pp. 348, 349.

<sup>35</sup> Camillo Leonardo (1503) in King's *Antique Gems*, p. 442.

<sup>36</sup> Compare *Revelations*, ii, 17: "To him who overcometh I will give a white stone and in the stone a new name written."

<sup>37</sup> King's *Antique Gems*, pp. 354-5. On another Gnostic stone are "Iao Abraxas keep from evil" (*Op. cit.* p. 434). The word Abraxas, like the word Mithras, had the figure value of 365 (*Op. cit.* p. 355), *Ency. Brit.* "Gems." Thus the name was not only a home for the time or year spirit, but was a home for the creator of the universe, since the universe had been formed to include 365 separate worlds or creations.

<sup>38</sup> King's *Antique Gems*, p. 305.

<sup>39</sup> *Op. cit.* p. 370. Camillo (A. D. 1503) mentions the 'names of God' among gravings of special virtues. King's *Antique Gems*, pp. 442-4.

<sup>40</sup> King's *Antique Gems*, pp. 365, 366.

<sup>41</sup> *Op. cit.* p. 296.

<sup>42</sup> *Op. cit.* p. 337.

<sup>43</sup> *Op. cit.* p. 358.

<sup>44</sup> *Op. cit.* p. 330.

<sup>45</sup> Compare Camillo Leonardo (1503), King's *Antique Gems*, p. 437, who explains the use of mixed forms by the figure being suitable to the different virtues of the stone.



MISCELLANEA.

A NEW KHAROSTHI INSCRIPTION  
FROM SWAT.<sup>1</sup>

TOGETHER with his interesting Report on the results of his mission to Swat Dr. L. A. Waddell forwarded to me some months ago two impressions of the longest Kharoshthi inscription which he had found on his tour at Kaldarra near Dargai. As the impressions have been taken on very thick country-paper, they are not sufficiently distinct to allow the whole inscription to be read. Of late, Dr. Waddell has sent in addition an excellent photograph of the document, taken by Mr. Andrews, with the help of which it can be easily deciphered.

The inscription is incised on a rough block of stone, measuring, according to the impression, about 27 inches by 9.

The lines are not quite equal in length, the last sign of line 2, *E*, protruding beyond the ends of lines 1 and 3. The letters, which vary between 1 and 2 inches in height and have been cut deeply and boldly, shew the type of the Śaka period,<sup>2</sup> which is known from the Taxila Copper-plate of Patika<sup>3</sup> and from the inscriptions of his contemporary Suḍasa or Soḍasa on the Mathurā Lion Capital.<sup>4</sup> With the Taxila Copper-plate they agree, particularly in the curls at the left end of the tops of *ta*, *ra* and *sa*, which Prof. Dowson erroneously considered to express the medial *i*. The only notable peculiarity is the clear distinction between *ga* and *sa*, the signs for which are mostly identical in the later Kharoshthi documents. The numeral signs are *///U* or, according to Mr. V. A. Smith's notation, ICXIII. The figure for 100 differs from those in the Takht-i-Bahi inscription of Gudupharna<sup>5</sup> or *Yδoφeppay* and in the inscriptions of the Kushanas. The sign for ten retains almost exactly the form of the corresponding numeral figure in the Teima inscription.<sup>6</sup>

<sup>1</sup> Reprinted from the *Vienna Oriental Journal*.

<sup>2</sup> See my *Grundriss der indischen Paläographie*, Tafel L. Col. VIII.-IX., and § 10, 3, § 12 of the letter-press.

<sup>3</sup> See my new edition according to Dr. J. F. Fleet's photo, compared with the original in the library of the Royal Asiatic Society, in *Ep. Indica*, Vol. IV. p. 34 ff.

<sup>4</sup> *Jour. Roy. As. Soc.* 1894, p. 525 ff.

<sup>5</sup> This is the fuller form of the name, discovered by Prof. Otto Franke on some coins of the Berlin Collection and visible also on some of Prof. P. Gardner's autotypes, e. g., on Pl. XXII. (Nos. 7 and 9) of his Catalogue of Indo-Grecian and Scythian Coins. There the third sign of the word is *h* or *ma*.

<sup>6</sup> See my *Grundriss der indischen Paläographie*, § 33.

<sup>7</sup> Von Sallet, *Die Nachfolger Alexanders des Grossen*, p. 47 f., 65; P. Gardner, *Catalogue*, p. xxxix., and Charl

The close agreement of the characters with those of the Taxila Copper-plate makes it very probable that the era, according to which Dr. Waddell's inscription is dated, is the same as that used by Liaka Kusuluka's son Patika and by his contemporary Soḍasa or Suḍasa. If that is so, the new document is only thirty-five years later than the Taxila Plate. The beginning of this era is still uncertain. The numismatists<sup>7</sup> allege that Soḍasa's father, Rājuvula or Ramjubula, ruled in the beginning of the first century B. C. Hence the reign of his son could not fall later than about B. C. 65-40, and the era, used in the date of his Mathurā inscription "the year 72," must have begun between B. C. 137-112. But the late Dr. Bhagvānlāl Indrāji<sup>8</sup> held that all the Northern Kshatrapas ruled in the first century A. D. In my opinion the only certain point is that Ramjubula and Soḍasa preceded Kanishka.

Transcription.

1. *Dati<sup>9</sup> putreṇa thāi Noreṇa puka-*
2. *ra(ṇi?)<sup>10</sup> karavita saerasapaṇa<sup>11</sup> puyae*
3. *vashra ICXIII Śravaṇa s[ra\*]dha<sup>12</sup> [||\*]*

Translation.

"By the son of Dati, the Thera Nora, a tank (*pushkariṇi*) was caused to be made for the worship of all snakes (in) the year 113, (in the) bright half (of the month of) Śrāvana."

The wording offers few difficulties. *Thāi*, which I take to be an abbreviation of *thāireṇa*, in Sanskrit *sthāvireṇa*, is separated from the name Nora by a considerable interval and hence must represent a word by itself. Similar abbreviations are found in the Western inscriptions from the time of Pulamāyi (2nd cent. A. D.); see Nasik, No. 15, where *sava* occurs for *savachare* and *gi pa* for *gimhānam pakhe*. *Pukaraṇi*, "a

of Greek and Scythic Kings, p. xxxii.; Cunningham, *Coins of the Indo-Scythians*, p. 27.

<sup>8</sup> *Jour. Roy. As. Soc.* 1894, p. 542.

<sup>9</sup> The separation of the words strictly follows the original.

<sup>10</sup> The vowel is not distinct and might be read as *e*.

<sup>11</sup> On the photograph the middle portion of the second *sa* is not distinct, but it is plain on the impressions.

<sup>12</sup> The tail of the last *sa* has been lost through an exfoliation of the stone. It is hardly doubtful that it had the u-curve. The *prima facie* reading *sadha* would give no sense, except on the supposition that several lines have been lost. In that case it might be taken as an equivalent of *sārdham*, "together with," and as the beginning of a sentence enumerating persons associated with the donor in the pious work.



tank,<sup>13</sup> stands midway between Sanskrit *pushkara* and Pali *poskharāṇi*. The two names *Doti* and *Nora* have a foreign look. With the termination of the masc. genitive *Dotia* compare *Haganamdia*, *Uggahiniya* and *Nandiya* from the Kushana inscriptions.<sup>14</sup>

The dedication of a tank for the worship of all snakes will cause no surprise to those acquainted with North-Western India, where, e. g. in Kashmir, every big spring is called a *ndga*, and every small one a *ndgin*, and where every lake has its tutelary *ndga*. For instance, the Vullar Lake or Ullola is considered to be the residence of the Serpent Padma. In Kashmir there are also instances, in which artificial tanks or ponds were dedicated to particular Nāgas. Thus Bilhana says in his *Vikramādityadevacharita*, XVIII. 70:—

“At a distance of one and a half Gaus from Pravarapura lies a place with high-rising monuments, called Jayavana, where the pool (*kuṇḍa*) of Takshaka, lord of snakes, filled with pure water, resembles a war-disc, intended to cut the head of Kuli who is bent on the destruction of Dharma.”

In 1876 the pool of Takshak was still known at Zevan-Jayavana, though its round stone-wall had disappeared.<sup>15</sup> The close connexion of the snake-worship with Buddhism is well known and explains it how a Thera came to dedicate a tank or pond to this minor race of divine beings.

GEORGE BÜHLER.

February 21st, 1896.

#### NOTES ON BURMESE FOLK-LORE.

THE following facts, which have recently come under my notice, will be of some interest to anthropologists:—

##### I.

A famous dacoit chief, Bô Chô, and his two sons, were recently tried and sentenced to death for murder, as well as to transportation for various terms on different charges of dacoity. On appeal to the Judicial Commissioner of Upper Burma, the sentences of death were confirmed, and by the special order of the Chief Commissioner, Burma, they were carried out publicly at a place called Ngabâyauk in the Myingyân District, (Upper Burma). The dying request of the condemned men, about which they were obviously very anxious, was that, after their death, the sentences of transportation on them might be remitted.

<sup>13</sup> Compare also the form *pushkaraṇi* in the Mathurâ inscription of the time of Soḍasa, Cunningham, *Arch. Surv. Rep.* III. Pl. 13, No. 1.

<sup>14</sup> *Epigraphia Indica*, II. p. 197.

It is somewhat doubtful whether this request had its foundation on Buddhist or animistic ideas; but it is probably to be referred to the latter, as ordinary Burmese criminals, when executed within the walls of a jail, are frequently anxious that, after death, their souls may be allowed free egress beyond the Jail walls. In the present case, there was, of course, no difficulty in assuring the condemned men that the warrants of transportation against them would be cancelled after their deaths.

##### II.

A well-known Burmese Head Constable, named Thankkyâ, died recently at a place called Salé in the Myingyân District, and shortly after his death complaints began to be made by the constables at the police station there that his ghost was causing them much annoyance by haunting the place. They said that the only way in which this could be stopped was to put up a notice in the police station informing Thankkyâ that he was dismissed from the force, and so urgent were their complaints that the European Assistant Superintendent of Police actually stuck up a notice to this effect.<sup>1</sup>

When asked how they knew that Thankkyâ was haunting the place, they replied that he constantly appeared to them in dreams.

As is well known, the Burmese have the usual half-civilised ideas as to the actuality of dream incidents and persons. Indeed, a constable at the police station at Singû, not far from Salé, where a Buddhist priest wanted by the police had lately committed suicide, was seen to jump up from his sleep, seize a sword and rush violently round the station house. He explained to a European, who happened to be present, that the deceased priest had just appeared to him, and as he had done so twice before he was determined not to stand the annoyance any longer.

The above incidents illustrate the origin of the belief in ghosts from dreams.

It appears also that the influence that Thankkyâ exerted during his life is believed to be possessed by his ghost. At any rate, on a report of a large theft of money, (Rs. 600), being lately made to his successor, another Burman, the latter on his way to the scene of the occurrence besought Thankkyâ earnestly, (*innadân shikôde*), to shew him how to detect the case. As he was successful in getting back all the money and in proving the case to be a false one, it is not unlikely that

<sup>1</sup> *Kashmir Report*, p. 6.

<sup>2</sup> Since writing this I have heard, on excellent authority, of two very similar cases which occurred recently, one in the Meiktilâ, and the other in the Tharrawaddy District.



the deceased Thaukkyā will come in time to be regarded as a godling or nāt.

### III.

A superstition of the Burmans, which may not be generally known, is that it is very unlucky

for a swarm of bees to alight on a house; in fact, this will occasionally entail the desertion of the latter altogether.<sup>2</sup> Evil spirits and influences may be, however, kept out of a house by stretching round it a thread charmed by the priests.

BERNARD HOUGHTON.

### CORRESPONDENCE.

To the Editor of the Indian Antiquary.

DEAR SIR, — Muir, in his *Original Sanskrit Texts*, Vol. I., has collected, translated and illustrated "the principal passages in the different Indian books of the greatest antiquity as well as in others of comparatively modern composition, which describe the creation of mankind, and the origin of classes or which tend to throw light upon the manner in which the caste system may have arisen." He has thus afforded ample information on the bibliography of the subject; but his attention, it appears, was confined to the consideration of only the four principal castes — the Brāhmanas, Kshatriyas, Vaiśyas and Sūdras. Not a single sentence is to be found about the other castes — the mixed classes which are more numerous than the original ones and have overgrown them.

Thus, after reading the *Original Sanskrit Texts*, my desire for knowledge about caste was not satisfied, but the information I gathered from this book has served rather to excite than allay my curiosity. I, therefore, set about collecting from the various *Purāṇas*, *Upapurāṇas*, *Smṛitis*, *Tantras*, etc., extracts regarding the mixed castes, in the same way as Muir has done about the original ones.

Of the *Tantras*, I am sorry, I could not lay my hands on a copy of the *Rudrayāmala Tantra*, regarding which Colebrooke, in his paper headed "Enumeration of Indian Classes" in Vol. V. of the *Asiatic Researches*, says:—

"One of the authorities I shall use is the *Jātimālā* or *Garland of Classes*, an extract from the *Rudrayāmala Tantra*, which, in some instances, corresponds better with the usage and received opinions than the ordinances of *Manu* and the great *Dharma* (*Vyihaddharma*) *Purāṇa*."

Monier Williams, in a note in page 131 of his *Hinduism*, a volume in the *Non-Christian Religious Systems* series, says:—"A section of it

(*Rudrayāmala Tantra*) called the *Jātimālā*, treating of castes, has been printed at Calcutta."

I have long been on the look out for this *Jātimālā* as well as the *Rudrayāmala Tantra*, but have not been fortunate enough to get hold of either.

I shall feel much obliged if you, or any of your learned readers, will be good enough to let me know where and how I can get hold of a copy of either the *Tantra* itself, or the chapter called *Jātimālā*, which, Monier Williams says, has been printed at Calcutta, where I have left no stone unturned to come by it, but in vain.

The only *Jātimālā*, available here in print, contains two excerpts from the sacred books: one is from the *Brahmavaivarta Purāṇa* and the other is said to be taken from the *Parasurāma Samhitā*. But I have not seen any *Samhitā* of that name. The Sanskrit Texts are given with a Bengali translation in verse. The Publishers do not say from what book they have taken the first extract, and it is only after my researches in the several *Purāṇas*, etc., that I have been able to trace it to the *Brahmavaivarta Purāṇa*.

Here I must again ask your learned readers to favour me with any information they may know regarding this *Parasurāma Samhitā*.

Touching the *Rudrayāmala Tantra*, which is, as Monier Williams says, "one of the most deservedly esteemed and most encyclopaedic in its teaching," and is said to consist of 100,000 verses, all that I know is that it has not as yet been printed, and that a complete MS. copy is nowhere to be found, so far as I have been able to hunt for it. I myself have got a MS. copy of the *Uttara Tantra*, or last portion of the above, containing sixty-four *pāṭalas* or chapters. In his *Notices of Sanskrit MSS.*, Dr. R. L. Mitra has noticed one, but it contains only a few *pāṭalas*: nor is the copy in the Library of the Asiatic Society here a complete one.

NILCAML BASAK.

8/1, Dewan's Lane, Calcutta.

<sup>2</sup> This occurrence is, however, in some parts held to portend good fortune.



## NOTES AND QUERIES.

## A COLLECTION OF NOTES ON MARRIAGE CUSTOMS IN THE MADRAS PRESIDENCY.

THE following collection of notes on marriage customs are taken from an issue of the *Pioneer*.

Brâhman ceremonies are very lengthy, but the essential portions are the following. On the wedding-day, the bridegroom, attired in *cadjan*,<sup>1</sup> with his books and with a bundle of rice on his shoulder, makes believe he is off to Benares to lead a holy life. The bride's father accosts him and persuades him to stay and marry his daughter. He is then accompanied to the marriage *pandal*, and the bride is made over to him. The sacred fire is kindled and worshipped, the gods are invoked and the *Mit* or *insignia* of marriage is tied round the bride's neck by the bridegroom. Both then walk round the fire, and the bridegroom, taking his bride's foot in his hands, places it seven times on a mill-stone. This is the binding part of the ceremony. After further prayers, the couple exchange garlands of flowers. Five or nine sorts of seed grains are mixed and sown in special little earthen vessels. The couple water these for four days. On the fifth day the sprouts are taken out and thrown into a tank or river. On the second night, the bride takes her husband outside and points out to him a particular star and implies thereby that she will remain as chaste as the goddess inhabiting the star.

The severely conservative Nambêri Brâhman of Malabar have, of course, customs similar to their congeners of other parts, but one curious and inexplicable feature in the ceremony is, that the parties go through a pretence of catching fish.

The Banîs — the chief land-owning class in South Kanara — have a long ceremonial, the essential part of which is called *dhara*. The bride's right hand is placed over the groom's, a silver vessel with water is brought, over its mouth is placed a coconut, and over the latter an areca palm flower. The hands are then placed over all. The parent and relatives all touch the vessel, which is thrice moved up and down. The couple are then congratulated by all present, who desire that they may become the parents of twelve sons and twelve daughters.

Among the Heggades — a shepherd class in the same district — on the second day of the ceremony, the bridegroom makes away with a jewel from the bride's person, which he pretends to have

stolen. The bride's party go in search of the thief. A boy dressed to represent him is arrested by mistake. The bride's people, on this, admit their inability to find the rogue. He is then produced and formally conducted to the bride.

The Holeyas, or agrestic slaves of Kanara, have a still more quaint ceremonial. The youth's party goes to the bride's on a fixed day with rice, betel, and areca nuts, and waits all night outside the hut, the groom being squatted on a mat specially made by the bride. Next morning the bride comes and sits in front of him with a winnowing fan between them, filled with betel leaf. Those present throw rice over the heads of the couple. The ceremony lasts four days, during which it is indispensable that one of the two should continually use the mat. On the last day the couple take the mat to a river or tank holding fish, dip the mat in and catch some fish which they let go off after kissing them. A feed completes the marriage.

The Badagas of the Nilgiris are perhaps the only Indian race among whom the custom of courtship prevails. The marriage is not binding until the wife is about to become a mother. When this occurs the badge has to be promptly tied round the girl's neck.

The Kois, of Godavari, have an interesting custom. Should the youth be poor, he carries off his bride by force, and, what is more, he may select another man's wife for the purpose. The wedding ceremony is beautifully simple. The girl bends her head, the youth leans over her, friends pour water on his head, and when the water has dropped from his to the bride's head, the twain are one.

The Chenchus, a forest tribe of Karnûl, also believe in clandestine unions. Either the couple run away at night and return the next day — man and wife — or they go round a bow and arrow planted in the ground, and their relatives throw rice on them and bless them.

Among the Kurumbas — a shepherd class found in many eastern districts of Madras — a golden image, representing the hero of the clan, is taken out of a small box filled with saffron powder, in which it is usually secured, and placed before the bride and bridegroom, who call aloud the hero's name. The performing priest breaks coconuts on the heads of those of the tribe who hereditarily enjoy this distinction, and then ties a piece of saffron on the bride's right arm. Rice is then

<sup>1</sup> [See Yule, & c., in *Folsen-Jensen*, — Ed.]



thrown on her head, the *tilti* is tied round her neck by the bridegroom, and the ceremony is over. Among some divisions of the tribe other substances than saffron are employed.

With the Kallans of Trichinopoly and neighbouring districts, the most proper alliance is between a man and his paternal uncle's daughter. Failing this his niece or his aunt is most suitable. Worst of all a bridegroom — young though he may be — has to accept his fate even if the bride is fifty and toothless. His sister visits the bride's parents, presents them with twenty-one little coins and a cloth and ties some horse hair round the bride's neck. After a feast the bride and groom go to the latter's house and exchange boomerangs. A feast ensues. The bride gets a dowry of a hen and some rice and trots off to her new home.

The Maravans of Tinnevely, a robber caste, have rather aggressive matrimonial usages. The elders arrange the wedding, and, with or without the consent of the young folks, go and tie the *tilti* round the bride's neck, blowing conches the while. Feasts and processions follow, a cocoanut is broken before the caste deity, and certain other ceremonies complete the alliance.

Among a subdivision of the Reddis — a cultivating tribe of Nellore and neighbouring districts — they have a lengthy marriage ceremonial, part of which consists of the worship of a number of pots especially made for the occasion, as also in the feigned anger of the bridegroom's party on the fourth day of the ceremony.

The Uriyas of Ganjam have to marry their girls before the period of puberty. If a suitable husband is not obtained before the time, the girl is married to an arrow.

Among the Paniyans, a labouring class in Malabar, when a man wants to marry a girl, he must take a bundle of firewood daily to her house for six months.

GEO. F. D'PENHA.

MESSRS. T. C. and E. C. JACK, Grange Publishing Works, 215, Caneway-side, Edinburgh, have asked us to state that they are publishing a new Edition of Burns, to be edited by Messrs. W. E. Henley and T. F. Henderson, and that, as the Editors are anxious to make the edition as complete and free from errors as possible, they are anxious that all owners of original MSS. should communicate with the publishers.

As it is possible that some of our readers may be in possession of original or valuable documents connected with Burns we have much pleasure in inserting this note.

I SHOULD be glad to have for reference a complete list of the *mudras*, or conventional attitudes, of images of Buddha, and do not know where to find one. Can any reader of the *Indian Antiquary* oblige me with a list, and give the exact definition of each *mudra*?

Gorakhpur.

V. A. SMITH.

[Waddell, *Lamaism*, pp. 324 ff., gives a vast amount of information about this subject. — ED.]

#### DATES OF SANSKRIT WORKS, FIXED BY REFERENCE TO TIBETAN SOURCES.

PART II. of the current volume of the *Zeitschrift der deutschen morgenländischen Gesellschaft* contains some important notes by Dr. Georg Huth, of Berlin, on the chronology of certain works in the Tibetan Tanjur. Many of these are translations of, or commentaries on, Sanskrit works, and the dates of the Tibetan writers are capable of being fixed with reasonable accuracy. Based on these premises, Dr. Huth shews, amongst other interesting facts —

(1) that the date of the composition of the *Aṣṭāṅgahridaya-saṃhita*, of Vāgbhaṭa, cannot be later than the eighth century A. D.;

(2) that translations of

(a) the *Aṣṭāṅgahridaya-saṃhita*, of Vāgbhaṭa,

(b) the *Padārthachandrikāprabhāsaśāstra*, of Chandrānanda,

(c) the *Dhūpayōgaratnamālā*, ascribed to Nāgārjuna,

(d) the *Vimalaprabhāttaratnamālā*, of Amoghodaya,

(e) the *Chāṇakyaśāstra*,

(f) and a treatise on Veterinary Surgery, ascribed to Śālihōtra,

were all made in the first half of the eleventh century;

(3) that the *Avadānakalpalatā* and Daṇḍin's *Kāvyadarśa* were both translated in the second half of the thirteenth century;

(4) that Ratnākara-śānti's *Chhandōratnākara*, and Kālidāsa's *Meghadūta* were translated in the first half of the fourteenth century.

Dr. Huth finally shews that the date of the oldest original Tibetan work in the Tanjur was probably the second half of the sixth, or, at latest, the beginning of the seventh century.

#### SEPARATE FEEDING OF THE SEXES — MUSALMANS.

WHY do Musalmān women never eat with males? The custom seems to spring from choice



on the women's part. They refuse to eat with those who may, for all they know, commit all kinds of sin out of doors without their knowledge. The women pride themselves greatly in adhering to this rule. The Sunis of India say that the Shi'a women do not conform to the custom.

F. A. STEEL in *P. N. and Q.* 1883.

#### SALAGRAM.

THE salagrām stone, a kind of ammonite,<sup>1</sup> found chiefly in the Gandak River, is worshipped by some sections of Hindus. Can any one give me information on the following points connected with it? — (i) Are there more kinds than one of this stone; and if so, what are the vernacular names of the various kinds? (ii) What sort of stone is that called *Dudhi-murti* worshipped by Vaishnavas? Where is it found, and what *gōtra* or sept of Brahmans conducts the worship? Are any offerings presented by worshippers; and if so, on what occasions? (iii) What are the peculiar marks by which the variety known as *Lakshmi Nardyanā* is distinguished from other kinds of *śalagrām*?

JOHN BEAMES in *P. N. and Q.* 1883.

#### BIRTH CUSTOMS — MUSALMANS — LYING-IN.

THE woman after child-birth lies on a *tdi* (coarse canvas bag), or on a mat spread on the ground for seven days, during which time she will not lie on a *chirpāi* (bedstead). She is fed chiefly with small pieces of bread soaked in *ghī* and sugar, and, because this is good for her milk, she is made to abstain from other articles of food. She often continues this diet as long as she is suckling.

GULAB SINGH in *P. N. and Q.* 1883.

#### THE EFFECTS OF A CURSE.

SAMMAN DĒO MANHĪS, Hindū, Rājput, the eldest son, and consequently heir to the family estate, left Jammū in displeasure, and founded the village of Gamrōla in *thānd* Chānāl, Gurdāspūr District, from which have sprung twenty-two villages of Manhās Rājputa in the districts of Gurdāspūr, Siālkōt, and Jammū, but in none of these is a (*pakka*) dwelling of baked bricks or stone to be seen. On the death of Samman Dēo's father, a special deputation waited upon the son, to beg

of him to return and assume his rightful position at Jammū, but he refused, and invoked a curse on those of his race who might attempt to live in *pakka* buildings. Of many others, the two following instances of recent occurrence are commonly quoted in the Siālkōt District as the immediate results of a violation of the honored tradition:— (i) Chaudhri Gajjā Singh of Sālōbāl, Tahsil Zaffarwāl, built a *pakka* dwelling. Before the building was finished he died, and the members of his household died soon after; so that the family is now extinct. The building was auctioned and purchased by a Brāhman, but is now a ruin. (ii) Chaudhri Buddhā of Gamrōla erected a *pakka* residence, and as he commenced the upper storey he died. His eldest son was appointed *zaildār* and *lambardār*, but forfeited both for misconduct and died.

J. T. CHRISTIE in *P. N. and Q.* 1883.

#### MARRIAGE CUSTOM — THE SIEVE.

AMONG high-caste Hindūs of the Pañjāb, the bridegroom, on entering the bridal chamber, finds a sieve hanging on the door-post, put there by the parents of the bride as a warning to him not to take her unless he chooses, as she has as many faults as there are holes in the sieve. The bridegroom always carries an iron weapon with him to drive away the evil spirits which haunt him, especially at the marriage ceremony, and with this he cuts down the sieve and throws it away, in earnest of his choice of the bride with all her faults.

MAYA DAS in *P. N. and Q.* 1883.

#### TELUGU SUPERSTITIONS AS TO DOGS.

1. WHEN a dog flaps its ears, owing to mange or being pestered by fleas, the dog is said to bring ill luck to the owner of the house where the act was done.

2. When a stray dog barks, in the compound of a house, during the night in a low tone or plaintive manner, owing probably to bodily suffering brought on by mange or other distemper, the owner of the house, if unwell, is said to die.

M. N. VENKATESWAMI.

#### THE BUDDHIST ORIGIN OF NAUGAZA TOMBS.

SEE Cunningham, *Archæological Survey of India*, 1872-73, pp. 98 ff., 130-1. The suggestion

of *śalagrāms*, meant, I think, for Kashmir, passing along the Pañjāb Railways, some of which at least had the appearance of having been manufactured. On the other hand I possess two, I believe, genuine *śalagrāms* from Bangalore which are apparently unquestionable ammonites. — Ed.]

<sup>1</sup> [Is the *śalagrām* an ammonite at all? Fallon, *New Hind. Dict.*, s. v., says, it is "an ovoid black quartzose worn by the action of water, and sometimes found impregnated with gold, bearing the impression of one or more ammonites." Bate, *Hindī Dict.*, s. v., says much the same thing. Some years back there was a quantity



that they are of Buddhist origin is due to Mr. W. Simpson, *J. R. A. S.* Vol. XIII. p. 205. It is difficult, however, to see how figures of Buddha could have come to be regarded as the tombs of Patriarchs and Muhammadan heroes. Such tombs are not likely to present signs of antiquity, as they are always kept in repair.

D. G. B. in *P. N.* and *Q.* 1893.

#### SOME MODERN JAIN SECTS— HINDU ANTIPATHY TO JAINS.<sup>1</sup>

"BETTER jump down a well than pass a *mundē-band*," said a Kāśmīrī Paṇḍit. The *mundē-bands* are a sect of Jain ascetics, and are to be found in great force in a house on the north side of the Chāndni Chauk at Delhi. Ibbetson, *Outlines of Panjab Ethnography*, § 256 ff., footnote to p. 130, quoting the *Bombay Census Report*, says:—"In Rājputānā considerable animosity prevails between the Hindus and the Jains. There is a saying, 'it is better to jump into a well than to pass a Jain ascetic on the

road; and another, 'a Hindu had better be overtaken by a wild elephant than take refuge in a Jain temple,' and 'he may not run through the shadow of it even to escape a tiger.'" He says, however, that this hatred is merely sectarian, and that the Jains are in effect Hindus. At p. 131, § 256, he says:—"They carry the reverence for animal life to an absurd extent: many of these ascetics wear a cloth over their mouths, lest they should inhale an insect or other living thing." Those who do this are the *mundēbands*. At p. 132, § 257, he says:—"A more modern sect is the Dhūndiās, so called because its followers were persecuted by the orthodox, and compelled to take refuge in ruins (*dhūnd*)." This word *dhūnd* is said to be Gujarātī, but I believe it to be *śākhā bhāṣhā* (real speech of the people) as I have heard it in Ambālā. As far as I have gone in the inquiry, I should be inclined to think that the *mundēband* custom existed anterior to the rise of the Dhūndiā sect.

M. MILLETT in *P. N.* and *Q.* 1893.

#### BOOK-NOTICE.

##### HARITA'S DHARMAŚĪTRA.<sup>1</sup>

WHEN, in 1889, I put before the Eighth Congress of Orientalists at Stockholm my 'Collection of Legal Quotations' from *Hārīta's Dharmasāstra*, I did not venture to hope that a complete copy of that important work might turn up at any time. It was this very consideration which caused me to make a beginning towards collecting the numerous and important fragments of that work, which are preserved in the quotations of mediæval and modern writers on Sanskrit law. I am extremely glad to be able to announce to the Members of the Tenth Congress, now assembled, that after all a MS. has been lately discovered in India of a Sanskrit composition apparently identical with the genuine old work of *Hārīta*.

The first notice concerning the MS. in question has been given in Paṇḍit Vāman Śāstri Islāmapurkar's Preface to the first volume of his edition of the *Paṇḍitara Dharma Saṁhitā with Śāyana's Commentary* (1893, Bombay Sanskrit Series). The Paṇḍit is quite right in stating that this MS., which he has secured from Nāsik, is a fresh discovery, no mention having been made of it either by orientalists or antiquarians. It is true that several *Smṛiti* compositions attributed to the

sage *Hārīta* have been printed in India, and that a number of others are extant in MSS., and have been noticed in the published catalogues of Sanskrit MSS. But none of these works, as far as I am aware, shews the least resemblance to the *Dharmasāstra* of *Hārīta*. Thus the printed *Vṛiddha Hārīta Saṁhitā* is a lengthy sectarian production, in which Vaiṣṇava rites and the Avatāras of Viṣṇu are constantly referred to. The other *Smṛitis* which go by the name of *Hārīta* are mostly brief and insignificant tracts, in which few, if any, of the numerous texts attributed to *Hārīta* by the standard writers on law are to be met with. All these works are entirely put in the shade by the present copy of the *Dharmasāstra* of *Hārīta*, which may be reckoned among the most important recent finds in the field of ancient Sanskrit legal literature.

Though the merit of the discovery belongs to Paṇḍit Islāmapurkar, European scholars would have been unable to test, and make use of, his discovery, unless Prof. Bühler had applied to him for the loan of the MS. This request was readily complied with, and as Prof. Bühler has kindly lent me both the MS. itself and a transcript made by himself of some important portions of it, I am in a position to offer the

<sup>1</sup> [Ibbetson, § 523a, gives "Munband (Caste No. 220): the Jain ascetic who hangs his cloth over his mouth."—Ed.]

<sup>2</sup> Translated, with modifications and additions, from the *Actes du X. Congrès International des Orientalistes*.



following remarks on what may be called the *Dharmasūtra* of *Hārīta*.

The contents, as well as the style and language, of the present work tend to shew its close analogy with the genuine *Dharmasūtras* of *Āpastamba*, *Baudhāyana* and others, the earliest relics of Sanskrit legal literature. The following is a list of the principal subjects treated in the *Hārīta Dharmasūtra*, as this work is styled in the colophons, *vis.*, the respective duties of the four orders (*dharma*), rules of diet, almsgiving, funeral oblations, the duties of an absolved student, the five great offerings, the study of the *Veda*, impurity and its removal, penances for various offences, the examination of witnesses, law and judgment, the obligations of women, philosophy, the chief crimes and offences, the entertainment of *Brāhmaṇ* guests, special penances, purificatory prayers. The treatment of these subjects is very copious for the most part, the bulk of the present work exceeding that of all other *Dharmasūtras* known hitherto, excepting perhaps the *Viśva-smṛiti*, which work, however, abounds in modern additions. The chapters are termed *Adhyāyas*, as in the *Viśva-smṛiti*, *Gautama-smṛiti* and other modernized *Dharmasūtras*. The language abounds in archaic terms and quotations from Vedic works. Long prose passages alternate with verses in the *Anuṣṭubh* and *Triṣṭubh* metres, as in the other *Dharmasūtras*. Many among the versified texts recur literally in these ancient works. Thus the *Triṣṭubh* on Science and on Venial Falsehood in Chapters 18 and 23 recur in *Vasiṣṭha* 2, 8 and 16, 35 and in *Viṣṇu* 29, 9; the *śloka* on *pañcāśad* and on *sabha* in Chapters 10 and 23 are equally met with in *Manu* 3, 68, *Viṣṇu* 59, 19, and *Nārada* 1, 3, 14-17; the whole section on *prasārityaśvaka* in 28 corresponds literally with *Baudhāyana* 3, 6 and *Viṣṇu* 48. These passages cannot have been borrowed by *Hārīta* from the other works, as they may be traced to their source in the floating wisdom of the ancient sages and teachers.

The authenticity of the present work may be further proved by an examination of the quotations from it in the mediæval and modern commentaries and digests, and by the quotations from, and references to, Vedic productions which it contains itself. Thus the texts of *Hārīta*, which have been brought together in the abovementioned Collection of Legal Quotations, may be generally traced in the present work; *e. g.*, the long string of rules concerning women (3, 3 *loc. cit.*) which may be viewed as the *locus classicus* for the subject, the archaic comparison of the distribution of the family property between a father and his sons with the jars at a *Sōma* sacrifice, etc. Those

quotations from *Hārīta* which occur in the first volume of *Sāyana's* Commentary of the *Smṛiti* of *Parasāra* have been verified by *Pandit Islāmapurkar Vāman Śāstri*. He observes that he has succeeded in tracing a majority of the author's quotations. *Hārīta* is constantly referred to as an authority in the bulky compilations on funeral rites, such as, *e. g.*, the huge *Śraddhakaṭpa* of *Hemādri*. These texts have been carefully collected by *Dr. Caland*, who in his valuable work *Altindischer Ahnencult* (pp. 93-95) has undertaken to restore the original *Śraddhakaṭpa* of *Hārīta*. Turning to the present work, we find that the description of funeral oblations in Chapter 12 agrees in the main with the conjectures put forward by *Dr. Caland*. As regards the Vedic works quoted or referred to by *Hārīta*, it is important to note that he seems to look up with special veneration to 'holy *Maitrāyaṇi*.' The authenticity of several references to that Vedic teacher is confirmed by the quotations from *Hārīta* in *Hemādri's* and other legal treatises. It appears, therefore, that *Prof. Bühler* has been quite right in his surmises regarding an original connexion between *Hārīta* and the well-known Vedic school of the *Maitrāyaṇi*yas. *Hārīta* shews himself thoroughly acquainted with the works of that school; thus, the curious *Mantra śaladāyo vīro*, which he quotes without giving his source, may be traced in the *Maitrāyaṇi Sāhitya* (1, 2, 5).

The publication of this work which ranks with the earliest and most precious relics of Sanskrit literature would be a great desideratum. Unfortunately, to undertake an edition of it from this single MS. is entirely out of the question. The MS. is apparently complete in thirty chapters, and has been written about the end of the seventeenth century, but clerical errors, blunders and omissions of every sort are so frequent in it that a great many passages are utterly unintelligible in spite of the excellent assistance afforded by the numerous quotations above referred to. Let us hope that other and more reliable MSS. of *Hārīta's Dharmasūtra* may soon turn up. Perhaps we may look to the Benares Pandits for help in this matter, as *Krishnapāṇḍita's* recent Commentary of the *Vasiṣṭha-smṛiti*, in which a text of *Hārīta* is quoted, has been printed at Benares. An old Commentary on the *Hārīta-smṛiti* is quoted by *Hemādri* (3, 1, 559), and a Kashmirian word mentioned in this commentary seems to point to Kashmir as being the country where it has been written. Nothing could afford such good help towards preparing a correct edition of this important work than the recovery of an ancient commentary.

Wärsburg.

J. JOLLY.



## ON THE AGE OF TIRUNANASAMBANDHA.

BY P. SUNDARAM PILLAI, M. A.

(Concluded from p. 125.)

I SHALL now try to trace the influence of Sambandha, from the middle ages backwards to the earlier times, confining myself to such leading facts as might be inferred from the sacred Saiva works themselves.

Let us begin with the last of the canonized Saiva saints, Umāpati Sivāchārya. Umāpati Sivāchārya is the fourth of the Santāna-Āchāryas and is the author of eight of the fourteen *Siddhānta-Sūtras*, besides six minor works devoted to sacred history and geography. Of these latter, one is on the life of Śēkkiḷār, the author of the *Tirattoṇḍar* or *Periya-purāṇam*, another on that *Purāṇa* itself, while a third gives an account of the eleven sacred Saiva books, as compiled by Nambi Āṇḍār Nambi. From all these three, I have borrowed valuable facts in the earlier parts of this inquiry. Evidently the author had a historical and critical spirit, and all his philosophical disquisitions bear ample testimony to this.<sup>51</sup> But the fact I would here mention in evidence thereof, is one that is directly connected with the question in hand — a fact for which Dravidian archæology can never be sufficiently grateful. In his preface to the *Saṅkalpanirūkarṇa*, — a subtle and able metaphysical dissertation, — he tells us the object for which the lecture was written, the audience to which it was addressed, and the date on which it was delivered. This date was the 6th day of the Āni festival in the Chidambaram temple,<sup>52</sup> in the Saka year 1235. Here then is a date which may prove a veritable loadstar to guide us through the conjectural clondland of current chronology. It is not a date prefixed by some unknown hand, as in Kamban's *Rāmāyaṇa* or in the *Skānda-Purāṇa*, and therefore open to question. It occurs, on the other hand, just in the middle (lines 26-29)<sup>53</sup> of a long sentence, extending over 54 lines of Agaval metre, in which the author speaks in the first person and introduces his treatise, which immediately follows without any further ceremony or word of explanation.

If the *Saṅkalpanirūkarṇa* was written in Saka 1235 or A. D. 1313, Umāpati Sivāchārya must have composed his account of the *Periyapurāṇam* much about the same time. Can we seriously then seek for Sambandha in 1292? The *Purāṇa* that narrates his miracles was old enough about 1313 to need an account of its origin being written.

That *Purāṇa* itself must have been in 1313 at least a century old. For, Umāpati Sivāchārya does not write as if he were a Boswell writing the life of a Johnson. No one can read his account of the way in which the *Periyapurāṇam* came to be written, without being convinced that there was a respectable interval of time between that *Purāṇa* and his account of it.<sup>54</sup> To Umāpati, the author of the *Purāṇa* was already a canonized saint, worthy of worship along with those commemorated in the *Purāṇa* itself. The work had become by his time so sacred that the first line of it is ascribed to the direct inspiration of the god at Chidambaram, who is further made to announce the completion of the holy treatise to king Anapāya by *aśariri* or 'incorporeal voice.' No doubt, myths do grow rapidly in the tropical East; but can we seriously think of ascribing those under notice to the imagination of Umāpati himself, the leading characteristic

<sup>51</sup> No difficult philosophical doctrine of his need be quoted to illustrate the liberal critical spirit of this writer. It is enough to point to his preface to the *Sinaprahāṇa*.

<sup>52</sup> Umāpati Sivāchārya was one of the 3,000 Brāhmaṇa priests attached to this temple.

<sup>53</sup> The lines run thus: — "ĉaṇḍi-irunḍṛ-ēṇṭṭav-āyiram vāṇu-naṇ-ṇakana-maruvaṇṇipa, etc." Mr. Damodaram Pillai says in his preface to the *Virabāḷiyam* that our author composed his *Kōyil-Purāṇam* about Saka 1200; but he does not state his authority. The *Tamil Phylarch* begins its account of Umāpati Sivāchārya dogmatically thus: — "This celebrated poet and philosopher flourished in the 17th century;" but ends with hesitance and doubt. "The time of his existence is not known; but we find his name mentioned in the Introduction to the *Sidambaram-Purāṇam*, which dates A.D. 1513." It is hard to conceive how the author can make the two ends meet of this, his small paragraph of twenty-three lines!

<sup>54</sup> See particularly verses 9 and 10.



of whose intellect was, as far as we can judge of it from his writings, a spirit of matter-of-fact, almost prosaic, realism. The myths must have been current, not only in his own age, but for some generations preceding, to have grown to some extent venerable. We are led to the same conclusion by another well known fact, *viz.*, that three Santāna-Āchāryas followed Śēkkiḷār, the author of the *Purāṇa*, before Umāpati, the fourth in the list, appeared. I say therefore, at the very least a century must have elapsed between the composition of the *Periyapurāṇam* and the account of it, written as we have just seen in 1313. In all probability, the interval was longer. The work is unquestionably the oldest of the existing Tamil *Purāṇas*. Frequent references to incidents narrated in it will be found in almost every other *Purāṇa*, including the *Skānda* itself.<sup>55</sup> It was composed, we are told,<sup>56</sup> with the express object of superseding the Buddhistic epic *Chintāmaṇi*, which was evidently the only narrative poem of any magnitude then in existence. The Chōḷa prince at whose instance Śēkkiḷār wrote his *Periyapurāṇam*, is well known in Tamil literature under the name of Anapāya Chōḷa Pallava. He is sometimes called also Tiruṇiṟṟu Chōḷa,<sup>57</sup> probably to indicate the regard he had for that symbol of the Saiva faith. His religious fervour seems to have proved largely beneficial to the temple of Chidambaram, which he is said to have covered with gold<sup>58</sup> — probably in the way of repair of what was done by his forefather Parāntaka I. Though it would appear from the *Tiruttolḷar* or *Periya-purāṇam* that Anapāya was holding his court at Tiruvārūr,<sup>59</sup> near Negapatam, when that *Purāṇa* was composed, a verse<sup>60</sup> cited in the commentary on the Tamil *Taṇḍi Alankāra* leaves no room for doubt that his real capital was the same Gaṅgāpuram or Gaṅgaikoṇḍaśōḷapuram, where the successors of Parāntaka bore rule. Probably he was attracted to the former city by religious considerations. In an inscription of his, at Tiruvārūr, dated in the seventh year of his reign, offering gifts of "land, gold, brass, silver and other excellent treasures" to the images of Sambandha and the other two authors of the *Dēvāra Hymns*, set up in that shrine, he calls himself Rājākēsari-varman alias Tribhuvanachakravartin Sri-Kulōttuṅga-Chōḷadēva.<sup>61</sup> Referring to this inscription, Dr. Hultzsch writes: "The characters of the Tiruvārūr inscription of this prince are decidedly more modern than those of the Taṇjavūr inscriptions of Rājarāja and Rājendra-Chōḷa. Accordingly, the *Periyapurāṇam* must have been composed after their time. On the other hand, the subjoined inscription proves that the legends which Śēkkiḷār embodied in his work were not of his own invention, but must have grown up in the time of the predecessors of Rājendra-Chōḷa."<sup>62</sup> Of course, for this last conclusion we stand in no need of any proof. In the very opening chapter, Śēkkiḷār himself expressly states how the lives of the sixty-three saints he embodies in his work were commemorated in the hymns of Sundara, and how they were subsequently amplified by Nambi Āṇḍār Nambi.<sup>63</sup>

But the inscription alluded to by Dr. Hultzsch is certainly a remarkable one. It records the setting up of a copper image with the rather telling legend '*Tattā namarē kāṭṭ,*' or 'O Tattan! He is one of us! Behold!' The reference is to the dying words of Meypporu! Nāyaṇār,

<sup>55</sup> See for instance *Avaiyaṇ-Paḍalam*, verse 52.

<sup>56</sup> See Umāpati Śivāchārya's Account of the *Periyapurāṇam*, verse 10.

<sup>57</sup> *Kōyil-Purāṇam*, Pāyiram, verse 12. Tiruṇiṟṟu means the 'holy ashes.' I am glad to find that in the preface to the *Purāṇa*, its editor, the late Mr. Ārumuga Nāvalar, the greatest of modern Tamil Papḍits, notes the date we have assigned above to Umāpati Śivāchārya.

<sup>58</sup> *Kōyil-Purāṇam*, Pāyiram, verse 12, and *Periyapurāṇam*, Pāyiram, verse 8.

<sup>59</sup> *Periyapurāṇam*, Tiruvārūr-ṟiṟappu, verse 12.

<sup>60</sup> " . . . . . Anapāyaṇ-koy-pōḷi-śōḷ-Gaṅgāpura-māḷigai . . . . ." sūtra 95, part 14. According to Mr. Kanakasabhai Pillai, Gaṅgāpuram was the capital of the Chōḷa empire under Abhaya also (see *ante*, Vol. XIX, p. 337). But the *Kaliṅgaṭṭu Paravaṇi*, canto xiii. verse 92, depended upon for this statement, is, at best, ambiguous. Gaṅgāpuri there appears more as a conquered place than as the capital, — so favouring Dr. Fleet's statement (*ante*, Vol. XX, p. 277) that Abhaya succeeded to the Chōḷa throne not wholly as the lawful heir to it. Probably after capturing this old Chōḷa capital and with it the Chōḷa crown, Abhaya held his imperial court in the more central station Kāñchi.

<sup>61</sup> *South-Indian Inscriptions*, Vol. II, p. 153 f.

<sup>62</sup> *Ibid.* p. 167.

<sup>63</sup> *Tirumalai-ṟiṟappu*, verses 25 and 26.



implores his attendant, Tattan by name, to spare the life of his murderer out of veneration for the form of a Saiva devotee the assassin had assumed. The date of the inscription is the third year of Rājendra-Chōla's reign; and there can be no question that this Rājendra was the immediate successor of the now well known Chōla emperor Rājarāja, since the person who sets up the image is the temple-manager Poygai-nāḍu Kīlavan Ādittan Sūryan *alias* Tennavan Mūvėndavēlāṅ, figuring so frequently in the published inscriptions<sup>64</sup> of that great monarch. It is not unlikely that the shrewd temple-manager found his new youthful sovereign anxious to exercise a rather inconveniently strict supervision over the management of the temple endowments so profusely made by his predecessor on the throne, and in consequence, wanted to read to him a practical sermon by thus setting up the image of a king, who held it profane even to touch the hair of his own assassin, because he had come covered in Saiva garments! However that be, the question of absorbing interest to us here is, whence did our clever manager borrow his text to be thus utilized for his purposes? Is it or is it not from the *Periyapurāṇam*? If it is, it must unquestionably establish the priority of that treatise to the third year of Rājendra's reign. The words of the legend appear temptingly similar to those in the *Purāṇa*. Dr. Hultzsch himself observes, "The words '*Tattā namarā kēṇ*' bear a close resemblance to those of the verse '*namar Tattā*.'" The resemblance, however, is really closer. The line in the *Periyapurāṇam* reads not '*namar Tattā*,' but '*Tattā namar*' exactly in the order given in the inscription. Probably the mistake arose by referring to the *Tiruttonḍar-Purāṇasāram*,<sup>65</sup> or the abstract of the *Periyapurāṇam* by Umāpati, instead of to the *Purāṇa* itself. In the face of the identity, I am not sure that Dr. Hultzsch's inference about the relative age of Śēkkiḷār and Rājarāja will be accepted by all as conclusive. For, it is possible to contend, in the first place, whether there lived but one Anapāya, as the argument assumes, and in the next place, whether South-Indian palaeography is yet in a position to be dogmatic about dates, independent of corroborative evidence *aliunde*. Nevertheless I am not inclined to contest the point, partly out of deference to the opinion of so careful a writer as Dr. Hultzsch, but more because I think I have a better hypothesis as to the source of the Tanjore temple-manager's text, than ascribing it to the *Periyapurāṇam*.

For I find in the *Andādi* of Nambī Āṇḍār Nambī, upon which the *Periyapurāṇam* is avowedly based, the identical expression, letter for letter, with the simple omission of the expletive '*kēṇ*' at the end of it. It is not impossible<sup>66</sup> that the temple-manager added this word, '*kēṇ*,' meaning 'look' or 'behold,' not as a part of the dying exclamation of the pious king whose image he was then setting up, but as a warning of his own, a word in *terrorem*, to such impudent profanity as would venture to subject to the secular law the acts of the holy servants of god. But whether we regard it as a pure expletive or as a sly hint, the absence of '*kēṇ*' will not stand in the way of our tracing the text to Nambī's *Andādi*. The principal word in it is '*namarā*;' and no Tamil scholar can feel any scruple as to its being a classical term, unknown to colloquial Tamil, even of the age of Rājarāja, if we may judge from the style of the many voluminous inscriptions of his, now placed before the public through the indefatigable labours of Dr. Hultzsch. The only question possible, to my mind at least, is whether Nambī Āṇḍār and Rājarāja's temple-manager might not have both borrowed the expression from some common prior source in verse. But, even in the days of Śēkkiḷār, there was no work extant on the subject except this *Andādi* of Nambī and the famous *paṇḍi* of Sundara. The expression not being found in the latter, the *Andādi* is the only classical source from which the temple-manager could have borrowed his text, unless, of course, we indulge in the assumption that there existed a poem of which Śēkkiḷār himself was not aware, and imagine also at the same time, that so practical a man as the temple-manager could have been foolish enough to believe that so rare a text could have carried home to the reader of his legend the lesson he was intent on teaching. I, for one, am

<sup>64</sup> See *South-Indian Inscriptions*, Vol. II. Parts I. and II.

<sup>65</sup> Verse 7.

<sup>66</sup> [This is improbable, as the word *kēṇ* precedes the relative participle *eṇṇa*, 'who said,' and thus forms part of the dying king's own words. — E. H.]



not prepared to accept such an alternative, as gratuitous as it is unavailing. It seems to me, therefore, that the best course now open to us is to take the expression as borrowed from the *Andādi* itself. I am not aware of any fact that can militate against such a view. On the contrary, all that we are able to glean from the *Andādi*, or the account of its author given by Umāpati, goes only to strengthen the easy inference we have drawn. According to this last authority, the patron of Nambi was Rājārāja Abhaya Kulāśekhara Chōla: and we know from his Tanjore inscriptions that the glorious reign of the great Rājārāja, who in his latter days assumed the title of Sivapādāśekhara,<sup>67</sup> was exactly the period when such a grand undertaking as that of Nambi, the compilation of the Tamil *Vēdas*, could have been taken up. Seldom does a great deed in letters or religion synchronize with national dejection: nor is it often that such exceptional national prosperity as the Tamils enjoyed under Rājārāja, fails to leave its high-water-mark in some branch of learning or other. It is true that Nambi does not mention Rājārāja by name in his *Andādi*, but it is well known that in the host of titles and *śirudas* under which he passed, Rājārāja was but one, and one by no means the most prominent in his own days, nor the earliest assumed. Allusion, however, is made to his conquest of Ceylon, one of the early achievements of Rājārāja.<sup>68</sup> Nambi refers also more than once to the munificence of the Chōla, who covered with gold plates the roof of the temple at Chidambaram, and we know this prince is now generally taken to be Parāntaka I., the forefather of Rājārāja. But from the tone in which this reference is made, as well as from the fact that Nambi embodies, in his eleventh or last volume of Saiva sacred writings, the poems of Gaṇḍarādityavarman, a later prince of the same dynasty, the upper limit of Nambi's age may be safely fixed. After the days of Gaṇḍarāditya, we know of no Rājārāja in the same dynasty, who could have encouraged Nambi in his grand undertaking, except the great Rājārāja, whose accession is now calculated to have taken place in A. D. 984-85.<sup>69</sup> Do not these circumstances then render it extremely probable, if not certain, that Rājārāja's temple-manager was quoting but the words of the great Saiva sage of the period, patronized by his own old glorious sovereign master, when he engraved the inscription near the copper image set up as a practical lesson to the new Chōla prince Rājendra, in the third year of his reign? I scruple not to answer in the affirmative, and to conclude that Nambi Āṇḍār Nambi was a contemporary of the Rājārāja of the Tanjore inscriptions.<sup>70</sup> If then Nambi wrote his *Andādi* before the close of the 10th century, when could Sambandha worshipped in that poem have lived? Not surely at the end of the 13th. An inscription<sup>71</sup> in the Tanjore temple now places it beyond all doubt that Sambandha and his colleagues were objects of even popular worship in the age of Rājārāja. It records the setting up of the images of Nambi Āruraṇār (i. e.) Sundara, Naṅgai Paravaiyār (i. e.) Sundara's consort, Tirunāvukkaraṇaiyar and Tirunānasambandaḍigal, in the 29th year of the reign of this famous Chōla emperor. Adverting to this record, Dr. Hultzsch writes: "This inscription is of great importance for the history of Tamil literature, as it forms a *terminus ad quem* for the time of the reputed authors of the *Dēvāram*. Dr. Caldwell was inclined to assign this poem to the end of the 13th century. But the present inscription shews that it must have been written before the time of Rājārājadēva." It was more with a sense of

<sup>67</sup> South-Indian Inscriptions, Vol. II. p. 2.

<sup>68</sup> Verses 50 and 65.

<sup>69</sup> See note 8, above.

<sup>70</sup> [The following will shew that the patron of Nambi Āṇḍār Nambi cannot have been the Chōla king Rājārāja, who ascended the throne in A. D. 984-85. Among the works incorporated by Nambi in the *Tiru-ṭaiyppā* there is a hymn dedicated to the Gaṅgaikōṇḍa-Chōlādēvara temple (see note 90, below). By this is probably meant the temple at Gaṅgaikōṇḍachōlaṣuram, which is now called Bihadlīvara and which was founded by Gaṅgaikōṇḍa-Chōla. This name was borne by several Chōla kings, of whom the earliest was Rājendra-Chōla, the son and successor of Rājārāja (see, Vol. XXI. p. 323). Even if we suppose that the temple referred to in the *Tiru-ṭaiyppā* was built by Rājendra-Chōla himself, some time must have elapsed before the hymn in question could be deemed sacred and worthy of being included in the same class as the *Dēvāra Hymns*. Consequently Nambi Āṇḍār Nambi must have lived long after Rājendra-Chōla, who built the temple to which the hymn in the *Tiru-ṭaiyppā* is dedicated. — V. Venkayya.]

<sup>71</sup> South-Indian Inscriptions, Vol. II. No. 33.



relief than of gratification that I received the first intimation, from Dr. Hultsch himself, of this extraordinary confirmation of the view I ventured to advocate, four or five years previously, against the esteemed and then unquestioned authority of Dr. Caldwell. The inscription under reference puts it now beyond all possible doubt, not only that the *Dēvāram* was composed before the days of Rājārāja as concluded by Dr. Hultsch, but also that its authors, including Sambandha, were in the days of Rājārāja objects of worship, as much to the public at large as they were to Nambi Āṇḍār Nambi, patronised in all probability, as we have just seen, by the same Chōla emperor.

The authors of those hymns must have lived surely long before that century. To estimate the interval that must have separated the compiler, Nambi Āṇḍār Nambi, from Sambandha and his colleagues, one has only to reflect upon the account, given by so early an authority as Umāpati Sivāchārya, of the difficulties that the former had to overcome in the course of his collection. Of 1,02,000 *padigams* that originally constituted the *Dēvāra Hymns*, Nambi Āṇḍār was able to secure not more than 795. All the imperial authority and influence of the greatest conqueror of the age was of no avail; and the gods<sup>72</sup> had to interfere for securing even so small a fraction of the sacred songs. If it was so difficult to reclaim and restore to existence the works of Sambandha about the tenth century, can there be any question at least as to the centuries that could not have been graced by the living presence of that saint?

With the evidence offered by the *Tiru-Iṣaippā*, the tenth of the sacred books of the Saivas, we may descend to still earlier ages; but even then, we find Sambandha's apotheosis as complete as it is to-day. Observe, for instance, the tone in which Nambi Kāḍa Nambi alludes to him in his *Kōyil Tīru-Iṣaippā*.<sup>73</sup> To Sundara too, who came after him, the same divine honours are paid.<sup>74</sup> With regard to the age of this tenth collection, we find a not altogether despicable clue in the name of one of its nine authors. Kaṇḍarāditya is the fifth of these nine poets, and his central position in the list may be taken, in the absence of any evidence to the contrary, as significant of the average age of the whole collection. Kaṇḍarāditya describes himself as the Chōla king of Uṟaiyūr and 'the lord of Tanjore,'<sup>75</sup> and makes particular mention of a predecessor of his, who "conquered Madura and Ceylon and covered with gold the Chidambaram temple."<sup>76</sup> The latter, we know, is the famous Parāntaka I. that "conquered the king of Laṅkā and Rājasimha Pāṇḍya;"<sup>77</sup> and we find Kaṇḍarāditya in Dr. Hultsch's Table, as the third in succession from Parāntaka. Rājārāja, who ascended the throne in 984, being the tenth Chōla in the same list, the age of Kaṇḍarāditya may be assumed provisionally as the close of the ninth century, allowing an average of 25 years' reign for the intermediate four Chōla kings. If then, by the close of the 9th century, Sambandha's apotheosis was perfect, how preposterous is it to seek for him in the close of the 13th century! Surely, if literary records have any value, Sambandha must have lived long before Kaṇḍarāditya, and the only possible question is, how long before?

To answer this question precisely, we have no materials in sacred Tamil literature, so far as I can recollect at present. Still, there are several indications to shew that the interval between Kaṇḍarāditya and Sambandha must have been of considerable length, — nothing short of three or four centuries. Among these, I may mention the following: —

(1) We have already alluded to the fact that Tanjore was not in existence in the days of Sambandha, or even in the days of Sundara who came a few generations after him, say, a century. Kaṇḍarāditya speaks of himself, as we have just seen, as the "lord of Tanjore." Karūr Dēvar, another of the nine authors of the *Tiru-Iṣaippā*, describes Tanjore as a flourishing town of considerable extent and importance. He uniformly speaks of it as 'the fortified

<sup>72</sup> See the *Tirumalai-kāṇḍa-Paṇḍam*, verses 18 to 20.

<sup>73</sup> *Ibid.*, verse 5.

<sup>74</sup> See his *Tiru-Iṣaippā*, verse 8.

<sup>75</sup> See verse 4.

<sup>76</sup> See his *Tiru-Iṣaippā*, verse 10.

<sup>77</sup> *South-Indian Inscriptions*, Vol. I. p. 112.



Taṇjai.<sup>78</sup> Possibly, the old Taṇjai of Sundara came to be called 'Pottai Taṇjai' or 'open Tanjore,' by way of contrast to the 'fortified Taṇjai' of Karūr Dévar. Thus then, it was in the interval between Sundara and Kaṇḍarāditya, that our modern Tanjore rose into existence, and developed itself into that fortified and flourishing city of which the latter so proudly speaks of himself as the lord.

(2) Nowhere in the *Dēvāra Hymns* — not even in those dedicated to Chidambaram — is there any mention of the celebrated Chōḷa, Parāntaka I., who covered that temple with gold and who preceded Kaṇḍarāditya by two or three generations.<sup>79</sup> This silence is certainly remarkable, considering the unique celebrity of the victorious and religious-minded Chōḷa and the zeal with which every opportunity is taken by later writers to allude to him. Nambi Āṇḍār Nambi, for instance, often goes out of his way to compliment Parāntaka. In his account of Puḡaḷ-Chōḷa, he refers to Parāntaka's conquest of Ceylon, in that of Iḍaṅgaḷi-Nāyapār, to his victory over Rājasimha-Pāṇḍya and to his roofing the Chidambaram temple with gold, and again in his notice of Kōchecheṅgaṇ Chōḷa, he recurs to the same act of extraordinary munificence.<sup>80</sup> Śēkkiḷār, the author of the *Periṇṇapurāṇam*, is equally anxious to commemorate the pious gift. Is it not then remarkable that, if Sambandha lived after Parāntaka, he should not have a word for this glorious monarch, even when he was standing before and celebrating the glories of that very temple which Parāntaka covered with gold? The Brāhmaṇ priests of the place are referred to, but not the king Parāntaka. Appar is as silent on the point as Sambandha, and so too is Sundara, who followed them after some generations. The fact that Nambi Āṇḍār Nambi claims three royal saints, of equal rank with Sambandha, — viz., Puḡaḷ-Chōḷa, Iḍaṅgaḷi and Kōchecheṅgaṇṇār, as remote progenitors of Parāntaka, is suggestive of the distance of time by which Sambandha must have preceded Parāntaka.

On the other hand, it might be argued that, as the expression *Ponṇambalam* occurs in the hymns of Appar,<sup>81</sup> both Appar and his younger contemporary, Sambandha, lived after Parāntaka, who on the authority of the *Kōḷḷu Chronicle*<sup>82</sup> is generally believed to have built that 'Golden Hall' at Chidambaram. But this last supposition appears to me a grave error, though a common one. *Ponṇambalam*, first translated by Sanskrit Paṇḍits as *Kanakasabha* and then rendered by modern scholars as the 'Golden Hall,' was originally but an endearing name for the temple at Chidambaram. It is sometimes known simply as 'Kōyil' or *The Temple*. Parāntaka's covering the roof of it with gold plates was, perhaps, only an illustration of the curious, but well-known, tendency of names to realize themselves. The pious Chettis of to-day, too, assign no other reason for their costly undertaking to cover the roof and walls of the same temple with gilt plates, but the fact that it is called *Ponṇambalam*! Probably, in his age, Parāntaka was actuated by no better reason. At any rate, Nambi Āṇḍār Nambi of the eleventh century, who surely ought to know better than the *Kōḷḷu Chronicle*, gives Parāntaka, in the very act of proudly and flatteringly alluding to his munificence, only the credit of having covered the roof of the hall with gold, but not of having constructed the hall itself.<sup>83</sup> It must be further remembered that according to Śēkkiḷār,<sup>84</sup> his own patron, Anapāya, had also the honour of gilding the roof of this same temple. Umāpati Śivāchārya, who lived in the 14th century, and to whose statements we are bound to accord some consideration, ascribes the building of the Golden Hall and the town itself to a certain Hiraṇyavarman of immemorial antiquity.<sup>85</sup>

<sup>78</sup> See his *Tiru-Taṇṇai* on *Rājartihivaram*.

<sup>79</sup> See *South-Indian Inscriptions*, Vol. I. p. 112.

<sup>80</sup> See his *Tirumandādi*, verses 50, 65 and 82.

<sup>81</sup> Rāmāyaṇi Pillai's edition, p. 5, verses 4 to 6.

<sup>82</sup> I am not sure whether the *Kōḷḷu Chronicle* itself is responsible for this error, or only its translators. But the Leyden grant speaks of Parāntaka as only having 'covered the Śaiva temple at Vyāghraśāhāra with gold.'

<sup>83</sup> "Mugaḷu-kōḷḷil kanakam-aṇḍa;" *Tirumandādi*, verse 65.

<sup>84</sup> See the *Periṇṇapurāṇam*, Pāyiram, verse 8.

<sup>85</sup> See the *Hiraṇyavarman-Sarga* of the *Kōyil-Purāṇam*. Hiraṇyavarman is here said to have constructed the temple with a gold roof; and it is not impossible, that Parāntaka was himself anticipated in his 'golden feat' by a remote predecessor of his, exactly as the Chettis of our days are by himself. Or may it be that the temple was called *Ponṇambalam*, because built by Hiraṇyavarman? As to the era that Hiraṇyavarman is said to have commenced, see the *Tiruvēḷ-Śargam*, verse 5.



But whoever built the Ponnambalam, in the days of Maikkavāṇagar, or well nigh the classical, or the *Saṅgam*, period of the Tamil literature, the name had not any more connotation about it than its well known synonym Puliyūr, or 'Tiger-village.' From the mere occurrence, therefore, of the expression *Ponnambalam* in the hymns of Appar, we cannot jump<sup>86</sup> to the conclusion that Appar lived after Parāntaka. Such an inference would be not only unwarranted, but absurd also, in the face of the facts we have mentioned above. In fact, we have unmistakable evidence to shew that in the *Dēvāra* period, Chidambaram was not even a Chōḷa possession, but a strong-hold of the Pallavas.<sup>87</sup> After it was re-annexed<sup>88</sup> to the Chōḷa dominions under the dynasty of Parāntaka, the town did not go out of the hands of his successors, till long after the days of Anapāya, the patron of Śekkiḷār. The period of Pallava supremacy at Chidambaram must have been, therefore, long anterior to the reign of Parāntaka; — an inference that strongly supports the conclusion we have otherwise arrived at, with respect to the relative age of Sambandha and that sovereign.

(3) The only Chōḷa that Sambandha refers to is the 'red-eyed' *Kōchcheṇṇappan*, — the hero of an archaic poem of Poygaiyār, called *Kaḷavaḷi-Nāṇpadu*, — one of the eighteen didactic pieces compiled by the Paṇḍits of the old Madura college. The dynasty of Parāntaka I. is a distinctly different line, probably an offshoot of an alliance of the old Chōḷa family with the Pallavas of Kāñchi. *Kāñṇagattu Paraṇi*, the historical poem we have already referred to, seems to break off rather abruptly<sup>89</sup> with this red-eyed king, in its poetical account of the old Chōḷa line, and to begin afresh when it takes up the story of the dynasty of Parāntaka. A long period of confusion would seem to have prevailed between the demise of *Kōchcheṇṇappan* and the establishment of the new Chōḷa-Pallava dynasty to which Parāntaka and Kaṇḍarāditya belonged. Sambandha, most probably, lived in this period of transition, when the old Chōḷa kingdom had gone to pieces, and the new Pallava-Chōḷa kingdom was in the course of formation. At any rate, such is the impression left on my mind by the *Dēvāra Hymns*, and if it is confirmed by the experiences of others, the estimate here formed of the interval between Sambandha, in whose memory the old Chōḷa line was still fresh and green, and Kaṇḍarāditya, one of the later princes of the new dynasty, will not be regarded as excessive.

(4) The same conclusion would be forced on us, if we consider the practical extinction that had come over the Buddhistic religion by the time of Kaṇḍarāditya. The creed that was, in the days of Appar and Sambandha, so universally predominant, as to lead to the former's persecution, and to need the curse of the latter in every one of his *paḍigams*, evidently attracts little attention from the authors of the *Tiru-Iṣaippā*.

Do not such considerations as these (and they may be multiplied, if necessary)<sup>90</sup> raise a strong presumption in favour of a long interval of time between Sambandha and Kaṇḍarāditya of the ninth century?

Thus then, we need not go beyond the sacred literature of the Śaivas, to establish two important positions, with respect to the question in hand. In the first place, the facts I have mentioned enable us to trace the influence of Sambandha successively backwards through the 14th, 12th and 11th centuries to the close of the 9th, the age we have assigned to Kaṇḍarāditya. If there is any force in facts, these prove beyond all doubt, that Sambandha could not have lived later than the 9th century. In the second place, certain other typical facts that

<sup>86</sup> For an example of such a jump in the dark, see *The Madura Country*, Part III. Chapter II. p. 63.

<sup>87</sup> See Sundara's *K'iyil-Paḍigam*, verse 9, where he speaks of the god of Chidambaram as a terror to those who refuse rightful subsidies to the Pallava rulers.

<sup>88</sup> For, according to the *K'iyil-Paḍigam*, the town was founded by a Chōḷa prince. Again, in the *Periyan-paḍigam*, the Brāhmins of Chidambaram are said to have declined to crown Kōṭṭava-Nāyaṇār on the ground that the Chōḷas were alone entitled to that honor.

<sup>89</sup> See canto viii. verse 19; but much stress cannot be laid on the arrangement of verses in this work. The whole poem requires careful editing by capable Tamil scholars in touch with the modern historical spirit of inquiry.

<sup>90</sup> For instance, the rise of the temple of Gaṅgaikondra-Chōḷēvara at the capital of the revived Chōḷa dynasty of Parāntaka, which finds no place in the *Dēvāra Hymns*, but which has a *Tiru-Iṣaippā* for itself.



I have grouped together conjointly point to a probability of his having lived a considerable time, say three or four centuries, before the Chôla king and poet, Kaṇḍarāditya. But there are one or two other considerations to enforce the same conclusion, and I shall now proceed to explain them.

Let us, for example, inquire whether Sanskrit literature can throw any light on the subject, corroborating our position or otherwise. From the summary inquiry we held in a previous part of this paper, we found reasons for believing that Sambandha preceded, not only Rāmānuja and Madhvāchārya, but Saṅkara also, the greatest of modern Hindū philosophers. Now the age of Saṅkarāchārya is diversely estimated. The Hon'ble Mr. Telang<sup>81</sup> adduces certain sound reasons for placing Saṅkara in the sixth century, while Dr. Fleet<sup>82</sup> has equally cogent reasons for believing that he lived about 630-655 A. D. The latest date yet assigned to this philosopher, as, for instance, by Mr. Pathak, is the eighth century. We have then in Saṅkara an Indian celebrity who lived about two or three centuries before Kaṇḍarāditya, or much about the time to which we have been able to trace Sambandha by means of purely literary records in Tamil. The history of the religious development in Southern India, pointing as it does in the same direction, raises a strong antecedent probability in favour of finding Sambandha somewhere about the time of, or immediately before, Saṅkara.

The presumption thus raised is verified beyond all expectations by a verse of Saṅkarāchārya himself. The tone of veneration in which this philosopher refers to Sambandha, proves beyond doubt, not only that the latter lived before him, but that there was a considerable interval of time between the two. The verse referred to is the 76th in a poem called *Śaundaryalaharī*, a well-known and evidently genuine work of Saṅkara, and particularly sacred with the Śāktas and Tāntrikas. The first forty stanzas, which by themselves constitute the first part called *Ānandalaharī*, are especially so with them; and they do not allow their composition to be ascribed even to Saṅkarāchārya himself. That revered philosopher is not sufficiently remote in their view; and they vouchsafe to him only the honour of having completed this holy fragment, found inscribed on the mountain of Kailāsa by a certain Rishi called Puṣhpādanta, and handed down to Saṅkara by his master, Gaṇḍapāda.<sup>83</sup> The epigraphical tradition, however, does not affect the authenticity of the verse under reference; for all parties agree that the last sixty śloka of the work are of the Āchārya's own making. It runs thus:—

"O daughter of the mountain! I consider thy breast milk an overflow of the sea of wisdom from thy heart. For by tasting it, the 'Draviḍa child' to whom it was so mercifully granted, became such a charming poet among the great poets."<sup>84</sup>

To those that know the story of Sambandha, the allusion is as clear as daylight. Even to purely Sanskrit scholars, the knowledge of the incident referred to ought not to be difficult of access. They have only to open chapter 47 of the Sanskrit treatise *Bhaktavilāsa*, where Sambandha's life is given in full detail. We cite below three verses<sup>85</sup> which narrate the

<sup>81</sup> *Ante*, Vol. XIII. p. 95.

<sup>82</sup> *Ante*, Vol. XVI. p. 41.

<sup>83</sup> See the Introduction to the Tamil *Śaundaryalaharī* by Ellappa Nāvalar, verses 3 and 4.

<sup>84</sup> तव स्तन्यं मन्ये भरलिधरकन्ये हृदयतः

पयःपारावारं परिवहति सारस्वतमिति ।

दद्यान्वा दत्तं शिविशिशुरास्वाप तव यत्

कवीनां प्रौढानामजनि कमनीयः कवयिता ॥

<sup>85</sup> अथ मुनिमती देवी जगतां जननी शिवा ।

आगत्यास्पातकं बालमङ्गे कृत्वा क्षुधिमिता ॥

दुग्धा स्तन्यामुतापूर्णं चषकं हेमनिमित्तम् ।

ददौ गृहीत्वा तदवले क्षुधितस्तु च तन्पयौ ॥

वेदान्तबोधमयमम्बिकया वितीर्णं

स्तन्यामुत्तं तदनु पीतवतोऽर्भकस्य ।

उत्तरात्पूरं इव सुकिमुभापवाहो

वज्रादजायत जगज्जयतापहारी ॥



miraculous nursing of the Draviḍa child by the goddess Pārvatī. That this very incident was the most distinguishing feature in the life of Sambandha, will be clear from the opening verse of the chapter which may be thus rendered:—

"O saint! I shall now tell you the story of Jñānasambandha, to whom the daughter of the Himālaya mountain vouchsafed the nectar of her breast milk, and acted, therefore, the part of a mother."<sup>98</sup>

The interpretation of Lakshmidhara,<sup>97</sup> otherwise known as Lōlla, which identifies the 'Draviḍa child' with the author Saṅkarāchārya himself, deserves therefore no refutation. It is, no doubt, on account of such blunders as these, that Bhāskararāya, who flourished in the last century, treats him with such unqualified contempt. "Such nonsense," says Bhāskara in another connexion, "can proceed only from madness."<sup>99</sup>

The word 'śiśu' or 'child' in the verse which has given room for such gross misapprehension, is peculiarly appropriate when applied to Sambandha. The proper name in Tamil of the famous saint, at the time when the goddess was supposed to have appeared to him, was, as I have already pointed out, Piḷḷai or Aḷuḍaiya Piḷḷai—literally meaning 'child.'

In his *Sivabhujanga*<sup>99</sup> and *Sivānandalahari*,<sup>100</sup> the Āchārya pays similar homage to four other saints, of whom one was a contemporary of Sambandha, and another a huntsman or *Kirāta* by birth, but none of them half as well known as our Brāhmaṇa saint of the Kaṇḍiṇya gōtra.

<sup>98</sup> अथ वक्ष्ये कथां ज्ञानसंबन्धस्य मुनीश्वर ।

स्तन्यामृतप्रदानेन यस्य धारणी हिमाद्रिजा ॥

<sup>97</sup> My attention was first drawn to this interpretation of Lakshmidhara by Mr. V. Venkayya, the Assistant Epigraphist to the Madras Government. It would appear, Prof. Aufrecht adopts the same mistaken interpretation in his *Catalogue of Oxford Manuscripts*. But the absurdity of it is nevertheless self-evident. The Āchārya was no poet at all; his fame rests entirely upon his philosophical exegetics called *Bhāṣya*. To identify the *Dravidasūtra* with Saṅkara himself would be, therefore, to charge that revered thinker with unbounded arrogance; but even supposing he had the vacuity to speak of himself as 'the distinctly lovable among great poets,' where do we find any tradition of his having been suckled by Pārvatī, when he was an infant? The old metrical Tamil translation of this verse (see p. 118) by Virai Kavirāya Paṇḍitar gives the correct rendering here adopted. The distinguished Tamil poet, of the last century, Śaiva Ellappa Nāvalar, proceeds also upon the same view in his commentary on that translation. Indeed, the absurdity of Lōlla's interpretation is so patent, that every Sanskrit Paṇḍit (including that foremost Sanskrit scholar in Southern India, the Valia Koil Tampuran of Travancore, to whom I shewed the stanza) heartily agrees with me in condemning it.

<sup>99</sup> इति लोलेन यन्मृतपितरं तन्पामादिकम् ॥

<sup>99</sup> न ज्ञानोमि कर्तुं परब्रह्मसं

कथं प्रीयसे त्वं न जाने गिरीश ।

तदा हि प्रसन्नो दक्षि कस्वपि कान्ता-

मृतब्रह्मिणो वा पितृब्रह्मिणो वा ॥

॥ इति शिवभुजंगः ॥

[From the absence of any reference to Saṅkara in the *Tiruttavattalai* of Sundara, it may be inferred that the former lived after the latter. The verse quoted above supports this view. The expression *kōṇḍ-drōḍin*, 'one who betrayed his wife,' probably refers to Sundara, who, without the knowledge of his wife Paravai, married a woman named Saṅgili at Tiruvorriyūr near Madras. If the *Sivabhujanga* is a genuine work of Saṅkara, this woman named Saṅgili at Tiruvorriyūr near Madras. The other two devotees, who are referred to in the same reference would establish that he lived after Sundara. The other two devotees, who are referred to in the same verse by the terms *śula-drōḍin* and *pīri-drōḍin*, are Śiṅṇṇōḍa, who cooked his only son for the sake of Śiva in the disguise of a devotee, and Chappāḷēvara, who cut off the leg of his father when the latter interfered with his worship of Śiva. — V. V.]

<sup>100</sup> मागोर्वितपादुका पशुपतेरद्वयं कूर्वापते

गण्डूपायुनिवेशने परिरिपोर्द्विभयिकापते ।

किञ्चिद्विज्ञातमोक्षकवत् नृप्योपहारापते

भक्तिः किं न करोत्यहो वनचरो भक्तावतसापते ॥

॥ इति शिवानन्दहरी ॥

[This verse refers to Kaṇṇappa-Nāyaṇḍr, who is believed to have worshipped Śiva at Kāḷahasti in the North Arcot district. A hill south of Kāḷahasti even now bears a shrine called Kaṇṇappāḷēvara. — E. H.]



The conclusion then is irresistible, that in the days of Saṅkarāchārya, Sambandha was a well known character — an inspired poet, worthy of being spoken of as the distinctly lovable among the greatest poets of India, and a saintly person, sufficiently remote in time for it to be then believed that he had been suckled by the goddess Pārvatī herself. Taking then the age assigned to Saṅkara by Dr. Fleet, we may now safely assert that Sambandha, could not have lived later than the seventh century; and that in all probability, there was an appreciable distance of time between Saṅkara and himself. What this interval actually was, it is impossible to determine with the existing materials. We cannot, however, be far wrong if we take it as a century or two.

That we are not attributing too high an antiquity, will appear from the age usually assigned to Sambandha by enlightened native scholars, of whom I shall here mention but two or three.

Mr. Simon Casie Chitty, the author of the *Ceylon Gazetteer* and the *Tamil Plutarch*, says in the latter work of his: — "In our opinion, as the date given in the *Chōlapūrapaṭṭayam* for the accession of Śēramāṇ Perumāḷ seems to admit of no doubt, we may place the period of the existence of Sandara and his two fellow champions in the fifth century of the Christian era for a certainty; and thereby clear it from the monstrous chronology of the *Purāṇas*."<sup>1</sup> Mark the last expression. In the opinion of this native Christian Tamil scholar, to assign Sandara to the fifth century — not the 13th as advocated by Dr. Caldwell — is only to clear the age of that author from the monstrous chronology of the *Purāṇas*! If Sandara lived in the fifth, Sambandha, who, as we know, preceded him by a few generations, must have lived somewhere about the fourth century. But until we know more of the history of the *Chōlapūrapaṭṭayam* here depended upon, we cannot afford to be as positive as Mr. Chitty. We know also, on the other hand, the slippery indefiniteness that is inherent in so vague and general a designation as Śēramāṇ Perumāḷ, — perhaps as misleading as its notorious counterpart, Sandara-Pāṇḍya. Anyhow, the opinion of so well-informed a person as Mr. Casie Chitty, and the *Chōlapūrapaṭṭayam* he cites, cannot but show that it is not a violent assumption to allow an interval of a century or two between Sambandha and Saṅkara of the seventh century.

The second native scholar I have in view is Mr. Damodaram Pillai, the erudite editor of so many valuable Tamil classics. He is decidedly of opinion that Kūṇ Pāṇḍya (and therefore Sambandha) lived more than 2,000 years ago. To support this conclusion, primarily based upon the usual Parāṇic lists of Pāṇḍyas, he makes a statement<sup>2</sup> which, if historically correct, ought to enable us to arrive at a more or less accurate approximation. The present head of the Tiruṇāisambandha maṭha of Madura, it would appear, claims himself to be the 114th in lineal succession from the Śaiva devotee, in whose name the monastery is established. If this assertion is well-founded, it will indicate, no doubt, a lapse of fifteen to twenty centuries, according to the average we assume for each of the 113 deceased heads of the monastery. To urge an antiquity of 2,000 years, appears to me to be rather unsafe. It would scarcely leave time for Jainism to develop itself in Southern India, and to assume those formidable proportions, which brought about the reaction in the age of Sambandha. But, however that may be, Mr. Damodaram Pillai himself announces, in another foot-note,<sup>3</sup> a fact that cannot but affect the value of the testimony for scientific purposes. The present maṭha in Madura, it would appear, was established only as a branch or subordinate monastery

<sup>1</sup> See p. 21.

<sup>2</sup> Preface to *Vīraśiṅgam*, p. 17. According to Mr. Nelson, the present head is the 277th hereditary manager. Mr. Damodaram Pillai explains the discrepancy as due to Mr. Nelson's including in his account even those anointed as heirs-apparent. It is with the deepest regret that I have now to record a change in the personnel of this maṭha. The late revered head of the monastery, Rai Bahadur Svāmīnātha Dēśika Svāmigaḷ, breathed his last on the morning of the 29th January 1896. No Hindū maṭha had ever an abler or more enlightened head.

<sup>3</sup> Preface to *Vīraśiṅgam*, p. 20.



to another of the same name in Tinnevely, of which, however, no trace is now left. Nor was the Tinnevely *maṭṭa* itself the original institution. Until, therefore, more of the history of this interesting institution is known, particularly of the way in which the tradition as to lineal succession has been preserved, it is possible to exaggerate the probative force of the statement in question. But we are citing the fact and Mr. Damodaram Pillai's conviction only as shewing that, in the opinion of competent native scholars, to assign Sambandha to the fifth or the sixth century is not to advocate an extravagant theory.

The Hon'ble P. Kumarasvami<sup>4</sup> of Colombo argues that, since the miracle of the *vanni* tree, with which Sambandha is associated in the *Tiruvilaiyādal-Purāṇam*, is alluded to by the heroine of the *Ṣilappadigāram*, said to have been born in the reign of Karikāla, the grandfather of Seṅguttuvan, who was visited by Gajabāhu of Ceylon between the years 113-135 A. D., the age of Sambandha ought to be accepted as at least prior to the birth of Christ. Supposing the age of the exceedingly interesting poem, *Ṣilappadigāram*, is determined beyond all question with the help of the old chronicles of Ceylon, where more than one Gajabāhu is mentioned, I am not sure whether the first link in the chain of argument, which alone connects Sambandha with that ancient classic, will be accepted by all parties as sound and irrefragable. For, however admirable as a work of art, the *Tiruvilaiyādal-Purāṇam* is not distinguished for historical accuracy, and it stands alone in associating the *vanni* tree story with Sambandha. Nor does it agree in its account with the earlier and the more authoritative treatise, the *Periyapurāṇam*, even as far as the latter goes. As the matter is of some real importance, I would first solicit attention to the difference in the two versions of the tradition itself.

The *Periyapurāṇam* version of the story is briefly this:—A trader of the *Vaiṇiga* caste in the town of *Vaiṇpūr*, by name *Tāman*, promises to give in marriage to his nephew<sup>5</sup> the eldest of his seven daughters, but tempted by lucre, he repeatedly forgets his promise and gives away to different other parties his first six daughters in succession. The seventh, moved by love and pity for the disappointed suitor, escapes with him, proposing to solemnise their marriage in the village of the poor nephew. On their way, they halt at a place called *Maraganūr*,<sup>6</sup> near *Negapatam*, where Sambandha was then sojourning. Here the intended bridegroom is bitten by a snake, and in a few hours he expires, leaving his lonely love in indescribable sorrow. Her cries of anguish, however, reach the ears of Sambandha who, repairing to the spot and becoming aware of the melancholy situation, improvises a hymn invoking the mercy of the local deity; and the man revives as if from sleep. Sambandha then observing the decorous behaviour of the *Vaiṇiga* woman who, because a virgin, would, neither in the worst moments of her sad tribulation nor in the rebound of joy, go within touching distance of her lover, although he was but her cousin, causes the wedding to be solemnised at once, so that they might be a help to one another even on their way; and the married couple resume their journey; while he himself returns to *Seṅgāttaṅguḍi* at the request of that famous devotee who, when required, scrupled not to slaughter and cook his only child as food for *Siva*. Such is the *Periyapurāṇam* version<sup>7</sup> of the story from which the *Tiruvilaiyādal*<sup>8</sup> chooses to differ in some essential particulars. Shocked probably by the amount of freedom which the earlier version would allow the fairer sex, this comparatively recent production gives an account of its own of the way in which the lonely couple came to be travelling together. Instead of the seven daughters and the six successive disappointments to the poor nephew, this *Purāṇa*

<sup>4</sup> His last letter to me on this subject is dated 1st March 1895.

<sup>5</sup> It is usual in this caste to marry a maternal uncle's daughter.

<sup>6</sup> The name of this village is significant. It means the town of the nephew. Could it be that it was so named because of this very incident? If it bore this name in the days of Sambandha, would not the tradition be still older?

<sup>7</sup> See the *Tirunānāsambandhamūrti-Purāṇam*, verses 473-484. The particular hymn of Sambandha referred to by the *Purāṇa* does not lend any support to the story; on the other hand, verses 3 and 10 of it are distinctly against any such construction: see *Ramasvami Pillai's* edition, p. 622.

<sup>8</sup> See the *Tiruvilaiyādal-Purāṇam*, chapter 64.



would allow but one daughter to the Vaṇiga merchant, whose name and native place, however, it does not care to specify. This Vaṇiga again is here not a sordid but a superior person, who, instead of selling his daughters as in the old tradition, piously promises away all his wealth, and his only child too, to a nephew of his in Madura, who, to boot, is already married and well settled in life. Some time after making known to his townsmen this his wish and will, the trader dies, and his widow dies with him on his funeral pyre — a poor substitute for the more natural acts of feminine heroism which this later version feels bound to suppress. The fortunate nephew in Madura is then for the first time informed of the gifts made to him by his deceased uncle, including his only daughter, and he forthwith hurries to the spot to remove them all to his own city. But for reasons not so easy to understand, he sends in advance, not only all the treasures he so inherits, but also all his relatives, excepting the virgin girl — an arrangement extremely unnatural from a Hindū point of view. It is thus, the couple come to travel together according to this *Purāṇa*. The cobra bite and death, the subsequent revival through the virtue of Sambandha's verse, and the improvised marriage ceremony at the instance of that saint, all follow in due course, though there would seem to be no necessity for the unseemly haste in that last act, since according to the *Purāṇa* there were all along plenty of servants, man and maid, near at hand to render all needful service on the way. Such are the two versions of the story, and it does not require much insight to see what liberties are taken with the old tradition in the later of the two. I mention the fact, as I believe it would prove helpful to us in appreciating the historical value of the episode, which this later version adds to the story, and on which the argument of my friend entirely turns.

The scene of this episode is laid in Madura. To that city the married couple return, and in due course is born a son. A childish quarrel between this boy and the children of the first wife gives occasion for an altercation between the mothers, during the course of which the first wife ventures to question the legal status of the second, and tauntingly inquires as to what sort of proof the latter could offer for her alleged marriage on the way. Unable to adduce better evidence, the innocent woman cites the vappi tree, the temple well and the Śiva liṅga before which the marriage was solemnised at the melancholy spot of cobra fame, which, according to this *Purāṇa*, is not Marugaṇūr as in the earlier version, but Paṇambiyaṁ,\* which I am unable to identify. "Good witnesses and meet indeed!" jocosely replies her rival; and it may indeed well surprise any one why she had such confidence on these inanimate objects, and none at all on any of the many servants of her husband who according to the *Purāṇa* accompanied her from her father's house to Madura, and some of whom at least must have witnessed the rite, even supposing Sambandha and his large retinue had retired to their lodgings before the actual ceremony was performed. Anyhow, one and all the three witnesses cited did present themselves next morning, within the precincts of the Madura temple, to the joy of innocent faith and the discomfiture of ill-natured jealousy. Such is the episode of the vappi tree miracle<sup>10</sup> found tacked on to the story in the *Tiruvilaiyādal-Purāṇam*; and the question for us is, whether, on the strength of this *Purāṇa*, the incident may be taken to have occurred in the life of that very Vaṇiga lady whose marriage was arranged at Marugaṇūr by Sambandha.

As already pointed out, the earlier and the more reliable treatise, the *Periyapurāṇam*, is silent on this point. But this negative evidence in itself cannot carry much weight, since it may be met by the consideration that it is no part of the business of that *Purāṇa* to relate all the incidents in the lives of every one with whom its own heroes come in contact. There being, then, as far as I know, no extraneous evidence, for or against, the accuracy of the episode has to be accepted or rejected, according to the estimate we may form of the general historical

\* [See *South-Indian Inscriptions*, Vol. II. p. 381, note 1. — E. H.]

<sup>10</sup> The miraculous nature of the incidents here dealt with is no objection to their being used, under certain conditions, for sifting historical testimony. If tradition invariably ascribes a particular incident, however miraculous, to a given historical individual, it serves in innumerable ways, direct and indirect, in estimating the age of that individual. Subjective belief in such cases is tantamount to objective existence.



veracity of the *Parāṇa* in which it is found. It is not possible in this connection to open an explicit discussion on the historical value of the *Tiruvilaiyādal-Parāṇam*, but from what has been already said with regard to the version contained in it of the earlier part of the very story in question, I trust it may be inferred that it is not altogether a safe ground to build historical theories on.<sup>11</sup> My own impression is that in adding on this episode, the *Parāṇa* is but trying to patch together two independent old traditions. Who knows whether this penultimate chapter in the *Parāṇa* is itself not written to flatter the pride of the Nāyaka rulers of the times?<sup>12</sup> That this and the two chapters immediately preceding it should have Sambandha for their hero, would seem also not devoid of meaning, when we remember that the author belonged to a monastery which still claims Sambandha for its founder. It is quite possible, too, that the life of Māṇikkavāṇagar is given in an earlier chapter just to enable the author to conclude his work with the life of Sambandha, the patron saint of his convent. But such speculations apart, I would earnestly beg to repeat that, for my part, I would prefer to wait till better evidence is found to take the tradition of the *veṇṇai* tree miracle as originating with or in the time of Tiruṇānasambandha.

This position would appear to be further confirmed by the way in which the miracle is alluded to in the *Silappadigāram*. There the heroine couples with the tree that appeared in the temple to attest the marriage, not a well and the Siva *lāga* as in the *Parāṇa*, but a kitchen.<sup>13</sup> The Vaṇiga lady for whose sake the tree appeared, is claimed again as a native of Pūmbaṅgār in the Chōḷa kingdom, and not a nameless sea-port town in the Madura country as in the *Parāṇa*. The version of the episode in the *Tiruvilaiyādal-Parāṇam* then would seem to differ in essential particulars from the one referred to in the *Silappadigāram*, nearly as much as the earlier part of the same story in the work does from what is found in the more trustworthy treatise of Śāṅkijār. Taking then into consideration these suspicious variations in details, as well as the conspicuous absence of the historical sense in the *Tiruvilaiyādal*, I humbly submit, I am not prepared to take the allusion in the *Silappadigāram* to the *veṇṇai* tree miracle as proving that Sambandha lived before the composition of that indisputably old and genuine classic. On the other hand, critics may not be wanting who may look upon this very allusion in the more ancient work as discrediting the date assigned to the miracle in the *Tiruvilaiyādal*. Nevertheless the opinion of so able and enlightened a gentleman cannot but be of immense value for the purpose for which it is here cited, viz. to attest the modesty of the theory I am advocating.

To the opinions of these native scholars, I am glad, I am now in a position to add the view of so esteemed an authority in South-Indian epigraphy as Dr. Hultzsch. He writes: "As poems in the Tamil language are thus proved to have been composed in the time of the early Chōḷas" (i. e. Karikāla and Kōchcheṇṇagannā), "there is no objection to assigning the authors of the *Dēvāram* to the same period."<sup>14</sup> The moderation of the hypothesis here advocated which assigns them to a later period cannot, I hope, be then questioned.

For after all, we allow, it is only a hypothesis. All that we are sure of is that the age of Saṅkarācārya is the lower limit of the age of Sambandha; — whatever century we assign to Saṅkara, the sixth, seventh or the eighth as may be hereafter finally determined, — that century will form the latest period that can be assigned to Sambandha. We reach this conclusion in a diversity of ways. The religious history of Southern India points to the priority of Sambandha to Saṅkara. The absence of all traces of non-dualistic philosophy in the *Dēvāra* songs is a well-known fact enforcing the same conclusion. The independent historical facts gathered from the sacred Saiva works, not only enable us to trace the influence of Sambandha,

<sup>11</sup> I mean no disparagement to the *Parāṇa* as a literary work. So charming is its diction and so great its powers of clear description that for years together I have been in the habit of reading a few verses of it every day.

<sup>12</sup> The word Nāyaka appears several times in this chapter itself; see for instance verse 11.

<sup>13</sup> See the *Silappadigāram*, chapter xxi, lines 5 to 35.

<sup>14</sup> *South-Indian Inscriptions*, Vol. II. p. 153.



step by step, from the thirteenth backwards to the close of the ninth century, but raise also a strong presumption of his having lived three or four centuries earlier. And finally, the verse we have quoted from Saṅkarāchārya's *Saundaryalaharī* serves to demonstrate that Sambandha did actually precede that revered philosopher. We scruple not, therefore, to maintain that the age of Saṅkara constitutes the lower limit to the age of Sambandha. If with Dr. Fleet, we believe that Saṅkara lived between 630 and 655 A. D., the opening of the seventh century is the latest possible period that can be assigned to Sambandha.

We should be glad, if with equal certainty, the upper limit could also be ascertained. It is impossible to undertake this part of our problem without transgressing the bounds we have set to this paper. We can here only indicate one of the main lines of inquiry we should like to pursue. We have already pointed out that Sambandha frequently refers to the famous Chōḷa prince Kōchcheṅgaṇṇa, the hero of the classical war-song called *Kaḷavaḷi*. On one occasion, he speaks of a temple at Vaigal, a village near Kumbakōṇam, as having been constructed by Kōchcheṅgaṇṇa in "former days."<sup>15</sup> Clearly then, Sambandha must have lived a considerable time after this temple-building red-eyed Chōḷa. But when did this red-eyed Chōḷa live? The question opens a field of inquiry as wide as the whole range of ancient classics in Tamiḷ — a sphere obviously more beset with historical difficulties than that of the sacred Saiva literature with which we have been hitherto concerned.

The farther we proceed into antiquity, the darker naturally becomes the view around; and it is well, for more than one reason, to leave this part of our subject to be taken up on a future occasion, for an independent and separate handling which the range and importance of those ancient classics would otherwise also demand.

All that we would, therefore, now say with regard to the upper limit of the age of Sambandha is, that it would be found in the age of Kōchcheṅgaṇṇa. Sambandha, in fact, forms the line of partition between ancient and modern Tamiḷ. With regard to the lower limit, no such indefiniteness need any longer be allowed. The facts we have mentioned demonstrate as conclusively as the nature of the subject will admit, that Sambandha could not have lived later than the opening years of the seventh century.

In conclusion, we may indicate the main purposes subserved by this paper.

- (1) It gives a bird's-eye view of the sacred Tamiḷ literature of the Saivas.
- (2) It shews the position of Sambandha as a Saiva saint and a lyrical Tamiḷ poet, and also as the first great adversary of Jainism in Southern India.
- (3) It controverts the opinions of Dr. Barnell with regard to the antiquity and value of Tamiḷ literature.
- (4) It proves the utterly unfounded nature of the hypotheses advocated by Dr. Caldwell and Mr. Nelson, with regard to the age of Sambandha.
- (5) An attempt is made to trace an outline of the religious history of Southern India with a view to fix the relative ages of Sambandha, Saṅkara, and Rāmānuja.
- (6) Facts are deduced to prove with the help of the latest archæological researches that Sambandha could not have lived in any period later than the early years of the seventh century, leaving the upper limit to be fixed by an inquiry into the age of Kōchcheṅgaṇṇa.

Standing as Sambandha does at the close of the ancient and the opening of the modern period of Tamiḷ literature, the attempt we have made here to fix his age will, it is hoped, prove

<sup>15</sup> *Vaiyasa-magizhara Vaigal-mṭṭi-ai, Seyya-kun-Vaigal, mṭṭi-ai kōyil*; Ramaasami Pillai's edition, p. 442.



of some service to further inquiries into the history of the Tamil language and of Dravidian civilization in general. At any rate, I earnestly trust, the few mile-stones in that history discovered in the course of this investigation will serve to ward off future speculation from altogether losing its way.

#### Postscript.

Since the above was written, epigraphy has offered a direct solution of the long-standing question as to the age of Tirunānasambandha. Visiting Conjeveram in December 1895, I found that the archaic Pallava temple, now called Kailāsanātha, is the same as the one called Kaṇḍi Mērraḷi in the *Dēvāra Hymns*. If Mērraḷi means the 'Western Shrine,' the name is certainly well suited to the direction in which the shrine now stands. But I am afraid it is a mere mistake for *Karraḷi* or 'Tirukkarrāḷi,' a name which occurs in several of the inscriptions of the temple.<sup>16</sup> The substitution of 'Tirukkarrāḷi' for 'Tirumērraḷi,' wherever found in the hymns, only improves their rhythm. The local *śāvāras* or habitual reciters of the hymns know of no place in Conjeveram answering to the name 'Tirumērraḷi,'<sup>17</sup> and patient inquiry on the spot leads to the same nescience. We have therefore either to suppose that the temple of Tirumērraḷi, celebrated in the *Dēvāra Hymns*, is now gone to such ruins as to leave no trace whatever of it behind, or to take that name to be an error for Tirukkarrāḷi. I decidedly prefer the latter course, as the result of all the inquiries I was able to make at the spot. Other temples commemorated in the hymns are yet in existence, and if Tirukkarrāḷi were not Tirumērraḷi, there would be no mention in the *Dēvāra Hymns* of the one temple in Conjeveram, which, of all the shrines, is the most ancient-looking. If the identity, then, is permitted of Tirukkarrāḷi with the Tirumērraḷi of the printed *Dēvāra Hymns*, an important inference will force itself upon us. From the published inscriptions of the Tirukkarrāḷi or the Kailāsanātha temple, otherwise known also as Rājasiṃhēśvara, we learn that it was built by the Pallava prince Rājasiṃha, the son of Ugradanḍa, the destroyer of Raṇarasika.<sup>18</sup> We owe to Dr. Hultzsch the identification of Raṇarasika with Raṇarāga, the Western Chalukya prince,<sup>19</sup> and if he is correct in it, it naturally follows that our Rājasiṃha was at least a contemporary of Pulikēśin I., the immediate successor of Raṇarāga on the Chalukya throne. Now Pulikēśin I. being the direct predecessor of Kīrtivarman, whose first year of reign was Saka 487 or A. D. 567, Dr. Hultzsch rightly places the construction of the temple of Tirukkarrāḷi or Rājasiṃhēśvara about 550 A. D.<sup>20</sup> If, then, we are right in taking the word Tirumērraḷi in the *Dēvāra Hymns* of Appar,<sup>21</sup> the elder contemporary of Sambandha, as a mistake or an equivalent for Tirukkarrāḷi, the middle year of the 6th century would form the upper limit of the age of that great Tamil saint, which we left to be determined by an inquiry into the age of the Chōḷa king Kōchcheṅgaṇṇa.

But a still closer and safer approximation seems to be rendered possible by a circumstance recorded both in Mr. Foulkes' grant of Pallavamalla and in the Kūram grant respecting a successor of our Rājasiṃha. These two important Pallava documents agree in declaring that Narasiṃhavarman I. defeated the Chalukya king Pulikēśin and destroyed his capital Vātāpi,<sup>22</sup>

<sup>16</sup> South-Indian Inscriptions, Vol. I. Nos. 82 to 88, and 145 to 150.

<sup>17</sup> [There is, however, a temple named Mērraḷi in the Weavers' Quarter. See my *Annual Report for 1892-93*, p. 4 L, where I have tried to identify those Conjeveram temples which are mentioned in the *Periyparadānam* and *Nāḍiyiraprabandham*. — E. Hultzsch.]

<sup>18</sup> *Ibid.* No. 24. Verses 11 of this Sanskrit inscription would seem to offer some justification for the modern popular name of the temple. It is there said to rob Kailāsa of its beauty, and probably it came to be called Kailāsanātha, kōyil on that account.

<sup>19</sup> *Ibid.* p. 11.

<sup>20</sup> *Ibid.* p. 12.

<sup>21</sup> Ramaswami Pillai's edition, p. 993. That the Pallavas continued in possession of Conjeveram later on is proved by a line of Sundara, who, in the last verse of his hymn, speaks of it as 'the great and fortified city of the Pallavas'; see p. 993.

<sup>22</sup> Vātāpi, as known to the Purāṇas, is the Protean brother of the miserly giant Ivalaṅ of the city of Maṇimātī, who used to spite his Brāhmaṇa visitors, and to save his money at the same time, by changing for the nonce Vātāpi into a lamb and cooking him up as food for his holy guests. For Vātāpi, once within the intestines of the



i. e. Bādāmi in the Bombay Presidency. Now, since, according to Dr. Fleet, Vātāpi was wrested from the Pallavas and made the Western Chalukya capital only in the days of Palikēśin I, the contemporary of Rājasimha, the founder of the Conjeveram Kailāsanātha temple,—the Palikēśin, who was overthrown by Narasimha I. of the same line and in whose reign that capital was destroyed, may be safely identified, as has been done by Dr. Hultzsch, with Palikēśin II, who reigned from about Saka 532,<sup>23</sup> or about the early years of the 7th Christian century. Now it will be observed that, throughout the foregoing pages, we have been trying to make out that we must look for Sambandha somewhere in this century. It is therefore with no small gratification we note Mr. Venkayya's discovery that the conquest of Vātāpi, almost the only event we are sure of in the history of the Tamil countries for that century, is recorded in the *Periapparāṇam* as a memorable fact in the life of *Siruttoppa*, a contemporary of our Sambandha.<sup>24</sup> According to this *Parāṇa*, the historical veracity of which we have more than once in the preceding pages found reason to assert, one of the many military exploits of *Siruttoppa* in the service of his royal master was the conquest of Vātāpi 'in the north,' which, in the picturesque language of the poem, he is said "to have reduced to dust."<sup>25</sup> Who then could have been that royal master in whose service *Siruttoppa* reduced Vātāpi to dust but the Pallava king Narasimhavarman, whom the Kūram grant and the grant of Pallavamalla agree in distinguishing as the destroyer of Vātāpi? There can be, then, no question as to *Siruttoppa* having lived in the early years of the 7th century along with his master Narasimhavarman. But we have Sambandha's own evidence to shew that *Siruttoppa* and himself were contemporaries. For in the last verse of a hymn celebrating his friend's native village of *Seṅgāttaṅguḍi*, Sambandha distinctly says that it was composed at the special request of *Siruttoppa*.<sup>26</sup> It is no longer therefore a venturesome hypothesis of mine, but a veritable historical fact, that *Tiruvāṇasambandha*, who converted Kūn Pāṇḍya of Madura and rolled back the tide of Jainism in the south, lived and laboured in the 7th century of the Christian era: at any rate, it is a fact capable of as much direct proof as any yet established in the history of Southern India. This, then, is the remotest mile-stone we are yet able to plant with anything like scientific certainty in the history of the Tamils. But it should never be forgotten that this, the earliest epoch for which we are able to assign a date, marks but the dawn of what is unquestionably the modern period in their literature. Not in vain, however, would this long and laboured essay prove, should the date which it has all along sought to establish, be found to offer a foothold for scaling yet higher in the neglected antiquities of an undeniably ancient and interesting people.

unsuspecting Brāhmins, would turn into a goring goat and find his way out, to be similarly used when fresh visitors arrive. The brothers continued to play the trick till Agastya came round, raising subscriptions to celebrate his nuptials with his bride Lōpamodrā. Vātāpi, changed and cooked up as usual, found the peritonium of the Tamil sage too tough to be rent open, and his mortal parts were accordingly digested, his ghost alone passing out as wind! What the meaning of this old myth may be, it is hard to discover. It turns up, however, in almost all the leading *Parāṇas*, and the Tamils are particularly proud of it, as it redounds to the glory of the Vēdic Rishi, whom tradition, however, absurdly reckons as the founder of their language. For a version of the story in Sanskrit, see *Mahābhārata*, *Aranyaparvan*, *Tīrthayātrāparva*, chapter 96.

<sup>23</sup> *South-Indian Inscriptions*, Vol. I. page 11.

<sup>24</sup> See Mr. Venkayya's third article on the *Study of Vernaculars in the Madras Christian College Magazine* for November 1893, and *Ep. Ind.* Vol. IV. p. 277 l.

<sup>25</sup> *Siruttoppaṇḍāyaṇḍi-Parāṇam*, verse 6: "Maṅṅavarkku topṇṇi pōy vaḍa-pulattu Vādāvi ton-naḡaram toḡa[-ḷḡa, etc."

<sup>26</sup> Ramaasami Pillai's edition, p. 613: "*Siruttoppaṇḍāyan vaṇṇa*." *Siruttoppa*, meaning 'humble servant,' is evidently an assumed title. May not his real name be Gaṇapati, since his temple at *Seṅgāttaṅguḍi* is called *Gaṇapatīśvara*?



## ESSAYS ON KASMIRI GRAMMAR.

BY THE LATE KARL FRIEDRICH BURKHARD.

Translated and edited, with notes and additions,  
by Geo. A. Grierson, Ph.D., O.I.E., I.C.S.

(Continued from p. 102.)

## 123. Thou hadst been sent

	Masculine.		Feminine.
by me ...	مِه اَوَسَك me ôs <sup>a</sup> -ma-k		مِه اَوَسَك me ôsq-ma-k
by thee ...	—		—
by him ...	تَم اَوَسَك tamî ôsu-k <sup>es</sup>	تَم اَوَسَك tamî ôsq-k <sup>es</sup>	تَم اَوَسَك tamî ôsq-k <sup>es</sup>
by us ...	اَس اَوَسَك asi ôsu-k		اَس اَوَسَك asi ôsq-k
by you ...	—		—
by them ...	تَمَو اَوَسَك timau ôsu-k <sup>es</sup>		تَمَو اَوَسَك timau ôsq-k <sup>es</sup>

## 124. He (she) had been sent

	Masculine.		Feminine.
by thee ...	تِه اَوَسَن tse ôs <sup>a</sup> -tha-n	تِه اَوَسَن tse ôsq-tha-n	تِه اَوَسَن tse ôsq-tha-n
by you ...	تِه اَوَسَن tohi ôs <sup>a</sup> -va-n		تِه اَوَسَن tohi ôsq-va-n

[This form is only used in the second person.]

## 125. We had been sent

	Masculine.		Feminine.
by me ...	—		—
by thee ...	تِه اَوَسَن tse ôsi-t	تِه اَوَسَن tse ôsq-t	تِه اَوَسَن tse ôsq-t
by him ...	(تَم) اَوَسَن (tamî) ôsi-n		(تَم) اَوَسَن (tamî) ôsq-n
by us ...	—		—
by you ...	تِه اَوَسَن tohi ôsi-va		تِه اَوَسَن tohi ôsq-va
by them ...	(تَمَو) اَوَسَن (timau) ôsi-k		(تَمَو) اَوَسَن (timau) ôsq-k

[As elsewhere in the case of the first person, *tamî* and *timau* must be omitted when the suffixes *n* and *k* are used. See § 89.]

<sup>es</sup> Instrumental suffix omitted, as the pronoun in the instrumental is given: thus, اَوَسَك ôsu-k for اَوَسَك ôs<sup>a</sup>-ma-k, and اَوَسَك ôs<sup>a</sup>-ka-k, as in aorist and perfect. See § 113, note 59.



## 126. You had been sent

	Masculine.	Feminine.
by me ...	me ôsi-ma-va	me ôsa-ma-va
by thee ...	—	—
by him ...	tamî ôsi-va <sup>60</sup>	tamî ôsa-va <sup>60</sup>
by us ...	asi ôsi-va	asi ôsa-va
by you ...	—	—
by them ...	timau ôsi-va <sup>60</sup>	timau ôsa-va <sup>60</sup>

## 127. They had been sent

	Masculine.	Feminine.
by thee ...	tes ôsi-tha-k	tes ôsa-tha-k
by you ...	tohi ôsi-va-k	tohi ôsa-va-k

[This form is used only in the second person.]

The Cansal verb is conjugated exactly like the simple one, and need not be given. All that is necessary is to substitute the corresponding forms of the past participle passive, as explained above in § 119.

Future Perfect and Dubitative.<sup>70</sup>

## 128. I. — Subject—a Noun.

		Singular.	
		Masculine.	Feminine.
It will or may have been sent	by me ...	me	
	by thee ...	—	
	by him ...	tamî <sup>71</sup>	
	by us ...	asi	
	by you ...	—	
	by them ...	timau	

<sup>60</sup> Instrumental suffix omitted as before.

<sup>70</sup> Only in Mp.

<sup>71</sup> By her, tamî.



		Singular.				
		Masculine.		Feminine.		
It will or may have been sent	(b)	by me ...	آسم me āse-m	سَمْعَتُ	آسم āse-m	Pronouns in Instrumental as in masculine line.
		by thee ...	آست tse āse-t		آست āse-t	
		by him ...	—		—	
		by us ...	—		—	
		by you ...	آسوه lohī dāi-va		آسوه dāi-va	
		by them ...	—		—	
	(c)	by me ...	آسم āse-m	سَمْعَتُ	آسم āse-m	—
		by thee ...	آست āse-t		آست āse-t	
		by him ...	آسن āse-n		آسن āse-n	
		by us ...	—		—	
		by you ...	آسوه dāi-va		آسوه dāi-va	
		by them ...	آسك āse-k		آسك āse-k	
		Plural.				
		Masculine.		Feminine.		
They will or may have been sent	(a)	by me ...	سَمْعَتُ	Pronouns in Instrumental as in masc. sg.	سَمْعَتُ	Pronouns in Instrumental as in masc. sg.
		by thee ...				
		by him ...				
		by us ...				
		by you ...				
		by them ...				
	(b)	by me ...	سَمْعَتُ	Pronouns in Instrumental as in masc. sg.	سَمْعَتُ	Pronouns in Instrumental as in masc. sg.
		by thee ...				
		by him ...				
		by us ...				
		by you ...				
		by them ...				
	(c)	by me ...	سَمْعَتُ	Pronouns in Instrumental as in masc. sg.	سَمْعَتُ	Pronouns in Instrumental as in masc. sg.
		by thee ...				
		by him ...				
		by us ...				
		by you ...				
		by them ...				

13 Not āsana-n, see § 53, 1, b.



## II.—Subject—a Pronoun.

129. As in the examples of the Perfect and Pluperfect.

[Thus *تو منو بفرستی* *to dō-tha-e bo sūsmut*, I may have been sent by you; you may have sent me.

Note that before suffixes consisting of a single consonant, the *i* of *āsi* becomes *e*.]

## CAUSAL.

130. As in the Primitive verb, substituting *مارگرفت* *mārandemut*, etc., for *سوزمت* *sūsmut*.

131. Optative Perfect.

*منو بفرستد* *me āsihe sūsmut*, had I sent (Passive construction).

*منو بگرفتد* *me āsihe mārandemut*, had I got killed (Passive construction). As in the Perfect Indicative. *Āsiha* may be substituted for *āsihe*.

132. [The *c* forms of the simple verb may be given as further examples.

				Singular.	
				Masculine.	Feminine.
(c)	by me ...	...	...	<i>آسیهم سوزمت</i> <i>āsihe-m sūsmut</i>	Auxiliary same as in the masculine; the past participle in the feminine, <i>سوزمیده</i> <i>sūsmide</i> .
	by thee ...	...	...	<i>آسیهت سوزمت</i> <i>āsihe-t sūsmut</i>	
	by him ...	...	...	<i>آسیهن سوزمت</i> <i>āsihe-n sūsmut</i>	
	by us ...	...	...	—	
	by you...	...	...	<i>آسیهوه سوزمت</i> <i>āsihe-va sūsmut</i>	
	by them ...	...	...	<i>آسیهک سوزمت</i> <i>āsihe-k sūsmut</i>	



			Plural.	
			Masculine.	Feminine.
(c)	by me ...	...	آسَهَنَم سَوَزَمَت <i>āsahana-m sūzmat</i>	Auxiliary same as in the masculine plural; the past participle in the feminine plural, سَوَزَمَتِ <i>sūzmatiq.</i>
	by thee ...	...	آسَهَنَت سَوَزَمَت <i>āsahana-t sūzmat</i>	
	by him...	...	آسَهَنَس سَوَزَمَت <i>āsahana-s sūzmat</i>	
	by us ...	...	—	
	by you ..	..	آسَهَنَو سَوَزَمَت <i>āsahana-va sūzmat</i>	
	by	...	آسَهَنَك سَوَزَمَت <i>āsahana-k sūzmat</i>	

When the subject is a pronoun, the example of the Perfect and Pluperfect Indicative is followed. E. g.,  
 چَه آسَهَنَس بُد سَوَزَمَت *te āsahana-s be sūzmat*, had I been sent by thee, hadst thou sent me. *Āsahana* may be substituted for *daika* throughout.]

183. Conjugation of the Aorist of the verbs دین *diun* (or *dyun*), to give, and its similars.

Subject—a Noun.

			Singular.	
			Masculine.	Feminine.
Was given	(a)	by me ...	آسَه me	دیت Pronouns in Instrumental as in Masc. دیت
		by thee ...	—	
		by him ...	تَم <i>tam</i> <sup>12</sup>	
		by us ...	آسَه <i>asi</i>	
		by you ...	—	
		by them ...	تَمَن <i>timan</i>	
	(b)	by me ...	مِه دیتُم <i>me diutu-m</i>	مِه دیتِڻ <i>me diṭeq-m</i>
		by thee ...	چَه دیت <i>te diutu-t</i>	چَه دیتِڻ <i>te diṭeq-t</i>
		by him ...	—	—
		by us ...	—	—
		by you ...	تَوِه دیتَو <i>tohi diutu-va</i>	تَوِه دیتِڻ <i>diṭeq-va</i>
		by them ...	—	—

<sup>12</sup> By her, تَمِه *tami*.



		Singular.	
		Masculine.	Feminine.
Was given	(c) { by me ...	دِيْتُم <i>diutu-m</i>	دِيْتَم <i>ditsa-m</i>
	by thee ...	دِيْتَت <i>diutu-t</i>	دِيْتَت <i>ditsa-t</i>
	by him ...	دِيْتُن <i>diutu-n</i>	دِيْتُن <i>ditsa-n</i>
	by us ...	—	—
	by you ...	دِيْتُو <i>diutu-va</i>	دِيْتُو <i>ditsa-va</i>
	by them ...	دِيْتَك <i>diutu-k</i>	دِيْتَك <i>ditsa-k</i>
		Plural.	
		Masculine.	Feminine.
(a) {	by me ...	دِيْتِ Pronouns in Instrumental as in masc. sg.	دِيْتِ Pronouns in Instrumental as in masc. sg.
	by thee ...		
	by him ...		
	by us ...		
	by you ...		
	by them ...		
(b) {	by me ...	مِه دِيْتِم <i>me dili-m</i>	مِه دِيْتَم <i>me ditsa-m</i>
	by thee ...	چِه دِيْتَت <i>tse diti-t</i>	چِه دِيْتَت <i>tse ditsa-t</i>
	by him ...	—	—
	by us ...	—	—
	by you ...	کِه دِيْتُو <i>tohi dili-va</i>	کِه دِيْتُو <i>tohi ditsa-va</i>
	by them ...	—	—
(c) {	by me ...	دِيْتِم <i>diti-m</i>	دِيْتَم <i>ditsa-m</i>
	by thee ...	دِيْتَت <i>diti-t</i>	دِيْتَت <i>ditsa-t</i>
	by him ...	دِيْتُن <i>diti-n</i>	دِيْتُن <i>ditsa-n</i>
	by us ...	—	—
	by you ...	دِيْتُو <i>diti-va</i>	دِيْتُو <i>ditsa-va</i>
	by them ...	دِيْتَك <i>diti-k</i>	دِيْتَك <i>ditsa-k</i>

[*Dit-* may be spelled *dyut-* throughout.]



134. The verb  $\text{هڻن}$  *heun* (or *hyun*), to take, [nearly] follows  $\text{دین}$  *diun* (or *dyun*) in the formation of its Aorist. [Its *c* forms are sing., masc. *heuts*, fem. *hets*; plur., masc. *het'i*, fem. *heteq.*]  $\text{زین}$  *zin* (or *zyun*), to be born, follows  $\text{آین}$  *yun*, to come (§ 66). The following are the *a* and *c* Aorist forms of  $\text{نیں}$  *nīun* (or *zyn*), to take away:—

(a)	m. sg.	(لو، نیو)، (لو، نیو)، (لو، نیو)، (لو، نیو)، (لو، نیو)، (لو، نیو)، (لو، نیو)، (لو، نیو)	
	f. sg.	نیک	niya
	m. pl.	نیک	niyā
	f. pl.	نیک	niya

Subject.

		Singular.		Plural.	
		Masculine.	Feminine.	Masculine.	Feminine.
Was (were) taken away	(c) by me ...	نیکم <i>nī-m</i>	نیکم <i>niya-m</i>	نیکم <i>nī-m</i>	نیکم <i>niya-m</i>
	by thee ...	نیکت <i>nī-t</i>	نیکت <i>niya-t</i>	نیکت <i>nī-t</i>	نیکت <i>niya-t</i>
	by him ...	نیکن <i>nī-n</i>	نیکن <i>niya-n</i>	نیکن <i>nī-n</i>	نیکن <i>niya-n</i>
	by us ...	—	—	—	—
	by you ...	نیکو <i>nī-o</i>	نیکو <i>niya-o</i>	نیکو <i>nī-o</i>	نیکو <i>niya-o</i>
	by them ...	نیکک <i>nī-k</i>	نیکک <i>niya-k</i>	نیکک <i>nī-k</i>	نیکک <i>niya-k</i>

[*Nyū* may be substituted for *nī* throughout.]

135. So also are conjugated the transitive verbs  $\text{کھن}$  *kheun* (or *khyun*), to eat, and  $\text{چن}$  *cheun* (or *chyun*), to drink: e. g.,  $\text{کھن}$  *kheun*,  $\text{چن}$  *cheun*. I, however, also find the following additional forms of the 3rd person of the Aorist:—

Singular.		Plural.	
Masculine.	Feminine.	Masculine.	Feminine.
کھو <i>khyau</i>	کھید <i>kheydyā</i>	کھو <i>kheydy</i>	کھید <i>kheydyā</i>
چو <i>chyau</i>			

تو کھیت رت چیت *tu khit rat chit*, by thee were good things taken, thou receivedst good things.—  
Luke, xxi. 25.

تو کھیت رت چیت *tu khit rat chit*, by him were his twelve disciples taken, he took his twelve disciples with him.—Matth. x. 17.



Thus following گور *gor* (§ 79). [All these forms are really Plup. II. The true Aorist of these two verbs is not used.]

The conjugation of the intransitive verb پاش *pas*, to fall, will be found under the head of Intransitive verbs (§ 154).

### THE PASSIVE VOICE.

136. All the verbal forms hitherto treated are active ones, and have (with the exception of the Aorist, Perfect, and Pluperfect) also active meanings. The three tenses last mentioned, as we have above explained (§ 88), although passive in their literal meaning, must be classed under the active voice, and treated as representatives of the English Past, Perfect and Pluperfect Active; for 'by him was sent,' تَم سَوَزْ *tam' sūz*, means 'he sent'; 'by him had been sent,' تَم سَوَزْمَت اوس *tam' sūzmut ōs*, means 'he had sent.' If, however, the Agent (answering to the question, 'by whom?') is not expressed, the sentence becomes a true passive, the formation of which we now proceed to treat.

Thus, تَم سَوَزْمَت اوس *tam' sūzmut ōs*, 'the servant was sent,' is a true passive; but پادشاهن سَوَزْمَت اوس *pādshāhan' sūz' tam' sūzmut ōs*, 'the king was the servant sent, i. e., the king sent the servant,' is a true active, in a passive construction.

137. The true Passive is formed by a circumlocution; i. e., by compounding the oblique base of the masculine infinitive<sup>77</sup> of the main verb with the Auxiliary verb پاش *yan*, to 'come. E. g., 'the man was sent,' مَهَنِيُو سَوَزْمَت اوس *mahanyuv sūzmut ōs* (here the Agent is not expressed) 'the man will be sent,' مَهَنِيُو سَوَزْمَت اوس *mahanyuv sūzmut ōs*. For the conjugation of پاش *yan* see §§ 66ff.

138. The following are the principal parts of the conjugation of a Passive verb.

#### 139. Imperative.

2nd sg. سَوَزْمَت اوس *sūzmut ōs*, etc.

140. Infinitive, پاش *yan*.

#### 141. Participles.

Present, سَوَزْمَت اوس *sūzmut ōs*.

(Perfect, سَوَزْمَت اوس *sūzmut ōs*).

Future, سَوَزْمَت اوس *sūzmut ōs*.

Participle Absolute, سَوَزْمَت اوس *sūzmut ōs*.

#### Simple Tenses.

#### 142. Indicative.

Present Indefinite, and Future, سَوَزْمَت اوس *sūzmut ōs*, etc.

<sup>76</sup> The Agent can also be expressed by the words واسطه *vasṭah*, by means of; سمیت *smit*, with; or آئید *ā'id*, by the hand of.

<sup>77</sup> [That is the oblique (ablative) masculine, see § 20, (d). The idiom is exactly the same as the Hindi *dekhne me' āne*, to come into seeing, to be seen. So *sūzmut ōs* means literally, 'to come into sending,' hence to be sent.'



Aorist, *اس سوزنہ* *ā-s sōzanā*, etc.

(Pluperfect II. *آبوس سوزنہ* *āyō-s sōzanā*.)

#### 143. Optative and Past Conditional.

*سوزنہ ییمہ* *sōzanā yima-ha*, etc.

Precative, *سوزنہ ییشہ* *sōzanā yishā*.

#### Compound Tenses.

##### 144. Indicative.

Pres. Def. *سوزنہ یوان چہس* *sōzanā yivān chhā-s*, etc.

Imperf. *سوزنہ یوان اوس* *sōzanā yivān āu-s*, etc.

Perfect, *سوزنہ آمت چہس* *sōzanā āmut chhā-s*, etc.

Pluperf. *سوزنہ آمت اوس* *sōzanā āmut āu-s*, etc.

##### 145. Dubitative.<sup>79</sup>

###### Singular.

###### Masculine.

(1) *سوزنہ آمت آسہ*  
*sōzanā āmut āsā*

(2) *سوزنہ آمت آسک*  
*sōzanā āmut āsā-k*

(3) *سوزنہ آمت آسہ*  
*sōzanā āmut āsā*

###### Feminine.

*سوزنہ آمت آسہ*  
*sōzanā āmut āsā*

*سوزنہ آمت آسک*  
*sōzanā āmut āsā-k*

*سوزنہ آمت آسہ*  
*sōzanā āmut āsā*

###### Plural.

###### Masculine.

(1) *سوزنہ آمت آسو*  
*sōzanā āmat āsāu*

(2) *سوزنہ آمت آسو*  
*sōzanā āmat āsāu*

(3) *سوزنہ آمت آسن*  
*sōzanā āmat āsān*

###### Feminine.

*سوزنہ آمت آسو*  
*sōzanā āmat āsāu*

*سوزنہ آمت آسو*  
*sōzanā āmat āsāu*

*سوزنہ آمت آسن*  
*sōzanā āmat āsān*

146. The Causal is treated similarly, e. g.,

Imperative *مارنلوانہ ی* *mārānāvanā yī*, and so on.

(To be continued.)

<sup>79</sup> So in Mp.



## MISCELLANEA.

## DATES OF THE KOLLAM OR KOLAMBA ERA.

(Continued from p. 56.)

MR. P. SUNDARAM PILLAI has sent me two more dates of the Kollam era which admit of exact verification.

16. — The year 782, Kaliyuga 4708; the 6th day of Mēsha, Friday, the first tithi of the dark half, Jyōti (?)<sup>1</sup> *nakshatra*, Siddhi yōga, the sign of Karkātaka rising; Jupiter in Mīna, and Saturn in Dhanus. — In Saka-Samvat 782 + 747 = 1529 = Kaliyuga 4708 expired the Mēsha-samkrānti took place on the 28th March A. D. 1607, by the Sūrya-siddhānta 19 h. 52 m., and by the Ārya-siddhānta 17 h. 17 m. after mean sunrise; and the month of Mēsha therefore commenced on the 29th March, and the 6th of Mēsha was Friday, the 3rd April A. D. 1607. On this day the first tithi of the dark half ended 6 h. 48 m., and the *nakshatra* was Svāti for 11 h. 50 m., and the yōga Siddhi from 2 h. 27 m. after mean sunrise. At noon Jupiter's mean place was 11° 5' 55', and his true place 11° 9' 16', in both cases in Mīna; and Saturn's mean place 8° 23' 37', and his true place 8° 26' 19', in both cases in Dhanus. The sun's longitude at sunrise was 5° 4', and the sign of Karkātaka therefore was rising about midday.

17. — The year 412, the month of Makara, Sunday, Rāvati *nakshatra*, Jupiter in Dhanus. — In Saka-Samvat 412 + 746 = 1158 expired the month of Makara commenced on the 26th December A. D. 1236, and the day of the date is Sunday, the 4th January A. D. 1237, when the *nakshatra* was Rāvati about the whole day. Jupiter's mean place was 8° 18' 42', and his true place 8° 17' 42', in both cases in Dhanus.

It will be seen that in these two dates it practically makes no difference whether we take the statements regarding Jupiter's position to refer to his mean place or to his true place. And the same may be said of the dates Nos. 2 (Jupiter in Mēsha), 3 (in Kumbha), 10 (in Dhanus), 14 (in Vṛṣchika), and 15 (in Vṛṣabha). The two remaining dates that mention Jupiter's place, Nos. 4 and 13, each offer a difficulty.

The date No. 13, as we have seen, corresponds to the 11th November A. D. 1581, and it records that Jupiter then was in Dhanus. But by the Sūrya-siddhānta rule *without bja* Jupiter's mean place on the 11th November A. D. 1581 was

9° 15' 17', and his true place 9° 1° 47', i. e., Jupiter in either case was in Makara, not in Dhanus. If we might calculate Jupiter's true place from his mean place with *bja*, we should indeed obtain 8° 28' 57', with Jupiter in Dhanus, but are we allowed to do so?<sup>2</sup>

The date No. 4 (the year 348, the month of Mīna, Thursday, Anurādhā *nakshatra*, Jupiter in Karkātaka), judging by the other dates, should fall in A. D. 1173, but in that year the month of Mīna contained no Thursday on which the *nakshatra* was Anurādhā; and the probability therefore is that the corresponding date is Thursday, the 16th March A. D. 1172, when the *nakshatra* was Anurādhā. If this were absolutely certain, the position of Jupiter, referred to in the date, would undoubtedly be his mean one; for on the 16th March A. D. 1172 Jupiter's mean place was in Karkātaka (3° 1° 48'), as required by the date, and his true place in Mithuna (2° 25° 25').

The seventeen dates treated of do not enable us to say whether the years of the Kollam era are ordinarily quoted as current or expired years. In fifteen of them (Nos. 1 and 2, and 5-17) the difference between the given year and the year A. D. (from about the middle of August to about the middle of August), in which the date falls, is 824-25; but in No. 3 that difference is 825-26, and in No. 4 it is 823-24. This shows that either the given year of No. 3 or that of No. 4 is certainly wrong (whether current or expired), and that neither of them can be utilized to decide the question whether the years of the other dates are current or expired ones.

Göttingen.

F. KIELHOEN.

## THE DISTRICT OF CUKRSA.

THE last number of the *Epigraphia Indica*, Vol. IV., Part ii., brings us a new critical edition and translation by Prof. Bühler of the so-called Taxila copper-plate, which records the erection of a monastery at a place called Chema, to the north-east of Takkaśīla or Taxila. In this document the donor, Patika by name, is called the son of Liaka Kusuluka, who himself is designated as Chahara-Cukheasa ca chatra-pasa.

Professor Bühler is unquestionably right in explaining these words to mean "that Liaka

<sup>1</sup> This apparently should be Svāti.

<sup>2</sup> This note was written in April 1896, before the publication of *The Indian Calendar* by Mr. Sewall and

Mr. Dikshit. According to that book, we apparently are allowed to calculate Jupiter's true place from his mean place with *bja*.



ruled as Satrap over the districts of Chahara and Cukhsa." General Cunningham, *Archaeological Survey Reports*, V., p. 68, had proposed to identify both names with that of the modern Sir-Sukh, the place where the inscription has been found. But Prof. Bühler rightly points out that according to the text itself the place was called Chema.

Professor Bühler ingeniously connects the name Cukhsa, which might possibly be read also Cuskha, with "the curious Sanskrit *coska*, which, according to the *Trikandashya* means 'a horse from the districts on the Indus.'" And he adds: "Might not *coska*, like *saindhava*, 'a horse from Sindh,' be a purely territorial name denoting some particular district on the Indus, and a variant of Cukhsa or Cuskha?"

On perusing these remarks we are forcibly reminded of the name of the fertile tract now known as Cac (or Chach), which forms part of the Attock Tahsil of the Rawalpindi District. It stretches as a low-lying level plain along the left bank of the Indus above Attock; on the east it is bounded by the range of the Gandgarh hills. Its length from south-west to north-east is about 25 miles and its greatest breadth about 12 miles.

Through this plain, which in the *Gazetteer* of the District (revised edition, 1893-94) is described as extremely fertile and rich in wells, led the old road which connected Taxila-Shāhddhēri with Udabhāṇḍa, the ancient capital of Gandhāra on the right bank of the Indus, the modern Und. Hiuen-Tsiang, when he proceeded on his return journey in three marches from Ta-ch'a-shi-lo (Takṣaśīla) to U-to-kiā-han-ch'a ("Udabhāṇḍa, the Udabhāṇḍa of the Rājatarānginī), must have crossed the Cac plain; cf. *Life*, transl. Beal, p. 191, and my paper *Zur Geschichte der Qadis von Kābul in Festgruss an R. von Roth*, 1893, p. 203.

The phonetic facts permit of our deriving the modern name from the Cukhsa of the inscription. The former is spelt both Cac and Chach in the District *Gazetteer* (see e. g. pp. 3, 47 and 103, 144 sqq.) and other works. I regret that when I followed on a tour in 1892 the track of Hiuen-Tsiang to Udabhāṇḍa-Und, I did not pay attention to the actual pronunciation of the name by the inhabitants.

If we assume that the correct form was Cach we can account for the phonetic changes of the name without difficulty. Ch for khsa is what we have to expect after the analogy of Skr. *kṣa* > ch of Prakrit and Indo-Aryan Vernaculars (see Beames, *Compar. Grammar of Modern Aryas*

*Languages*, I., p. 309). The change of Skr. *u* > a is also well known to the phonology of the modern Indo-Aryan Vernaculars (see Dr. Grierson's essay, *ZDMG*, xlix., p. 406).

General Cunningham has correctly observed in his *Ancient Geography of India*, p. 109, that the traditional designation of the territory in which Shāhddhēri or Taxila is situated is Cac-Hazāra, and a glance at the map shows that the Cac plain must have formed part of any larger territorial division which had its administrative centre at Taxila. General Cunningham came thus close enough to the identification of Cac with Cukhsa, but seems yet to have missed it. He explains in the above-quoted passage Cac-Hazāra as a 'corruption of \*Sīrya-sahasra,' and subsequently (*Archaeol. Survey Reports*, V., p. 68) he has looked for Cukhsa in the name of the modern village Sir-Sukh near Shāhddhēri.

The name Chahara (or Chaharata, as restored by Dr. Bhagvanlal) I am at present unable to trace. I am similarly prevented by press of work from looking for earlier references to the name Cac in Muhammadan works and elsewhere, which might possibly furnish us with the missing links between the modern form and its Prakrit original.

M. A. STEIN.

Lahore: 8th April, 1896.

#### THE ELEVENTH ORIENTAL CONGRESS, PARIS, 1897.

THE Orientalists who met at Geneva in Sept. 1894 unanimously decided that the next Congress should be held at Paris during 1897.

The French Orientalists have consequently been discussing the date of this Congress, the constitution of its different sections, and the provisional arrangement of the proceedings they propose to hold in conjunction with their colleagues in Europe, America and the East — in short, the steps necessary for the furtherance of efforts made for more than twenty years by previous Congresses on behalf of Oriental Languages, History and Archaeology.

The duration of the Congress has been fixed from the 5th to the 12th September 1897, and below will be found a list of the Sections and Committees of Management. The Committees will be very glad to include in the Sections all the savants who care to join. Later on notice will be given of the facilities which will be granted to Orientalists by the French Railway Administrations and of the manner in which their days will be employed during their stay in Paris.



M. Ernest Leroux has been appointed treasurer and publisher to the Congress, and it has been decided to fix the fees at 20 francs.

International Congress of Orientalists :  
Xith Session, Paris, September, 1897.

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The President of the Republic.

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Vice-President: M. Barbier de Meynard, Boulevard de Magenta, 18.

Secretaries: Prof. Maspero, Avenue de l'Observatoire, 24; Prof. Henri Cordier, Place Vintimille, 3.

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M. Em. Guimet, Place d'Iéna.

Prof. Jules Oppert, Rue de Sfax, 2.

M. G. Schlumberger, Avenue d'Antin, 27.

M. Em. Senart, Rue François I<sup>er</sup>, 18.

Marquis de Vogüé, Rue Fabert, 2.

Treasurer and Publisher: M. Ernest Leroux, Rue Bonaparte, 28.

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Sixth Section.

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Seventh Section.

Ethnography and Folk-lore of the East.

Prince Roland Bonaparte, Dr. E. T. Hamy, M. Girard de Rialle: *Secretary*, M. F. Grenard.

## NOTES AND QUERIES.

### A NOTE ON ORIENTATION.

THE fourth prayer of the Musalmán day, known in Arabic as *Sulṭu'l-Maghrib* (the prayer at sunrise), in Persian as *Namás-i-Shám* (evening prayer), in Pashtu as *Nam-i-Khám* (evening prayer), is appointed to be said a few minutes after sunset — i. e., after the orb of the sun has disappeared from the view. It is a tradition that the object of Muhammad in fixing the time was to avoid any suspicion of his followers holding the Sabian tenets and worshipping the sun, as

also to remove from them all temptation to orientation or sun-worship. This latter is the primary cause of the Hindu worshipping the pávab (east), and apparently of the Christians of the Greek, Latin, and even Reformed Protestant Churches bowing to the east at certain portions of their Church Service. The Jews, Semitic brethren of the Arabs, shared with them their abhorrence of orientation. See Ezekiel's horror-stricken vision (*Ezekiel*, viii. 16).

T. C. PLÖWDEN, in *P. N.* and *Q.* 1883.



## PANDUKESVAR PLATE OF LALITASURADEVA.

BY PROFESSOR F. KIELHORN, C.I.E., GÖTTINGEN.

THIS plate is preserved in the temple of Yōga-badārī at Pāṇḍukēśvar, in the Garhwāl district of the Kumāun division of the North-Western Provinces.<sup>1</sup> A rough translation of the inscription which it contains was published, in 1875, by Mr. E. T. Atkinson, B. C. S., in a collection of inscriptions<sup>2</sup> from the temples of Kumāun and Garhwāl, translated by a Calcutta Paṇḍit, and circulated with the object of endeavouring to identify the localities and personages mentioned in them. And the text of the inscription was afterwards edited, with a good photolithograph, by the late Dr. Rājēndralāl Mitra,<sup>3</sup> in the *Proceedings of the Asiatic Society of Bengal*, 1877, p. 71 ff. I now re-edit the inscription from the published photolithograph.

The plate is a single one, inscribed on one side only. It is said to measure 24" broad by 16" high, not including a handle-like projection, said to be 5" high, on the proper right side.<sup>4</sup> In the middle of the projection is let in a lead seal, 3" in diameter, which projects about  $\frac{1}{4}$ " above the front and  $\frac{1}{4}$ " above the back of the plate. This seal has, on a countersunk surface, the figure of a bull couchant, facing the proper left, and beneath it a legend in three lines the text of which will be given below. The projection, besides, contains the word *śrī*, which is engraved on the proper left of the seal, opposite to the head of the bull. The engraving apparently is very deep and most carefully executed, and the writing, which runs across the breadth of the plate, is in a perfect state of preservation. — The size of the letters must be between  $\frac{1}{4}$ " and  $\frac{3}{8}$ ". — The characters, which in line 23 include the ordinary numeral figures for 1, 2, and 3, belong to the northern class of alphabets. They are of the same type as those of the Aṣṣad inscription of Ādityasēna, and closely resemble those of the Dēś-Baraṇārī inscription of Jīvatagupta II.<sup>5</sup> That they have to be assigned to comparatively early times is shown by the circumstance that such letters as *p*, *m*, *y*, and *z* throughout are open at the top, by the forms of the initial *ā* and the medial diphthongs,<sup>6</sup> by the use of the final form of *t* (in *samē*:<sup>7</sup> l. 23, and *vasēt*, l. 27), and by the fact that in the conjunct *ry* the sign for *r* is everywhere written on, not above, the line. They are undoubtedly more antique than the characters of the two British Museum inscriptions (from Northern India) of the [Vikrama] years 981 and 983,<sup>8</sup> published ante, Vol. XIII. p. 250 ff., and even than those of an unpublished British Museum inscription of the second year of the reign of Mahēndrapāladēva (of Kanauj); and they may, in my opinion, be assigned with confidence to about the middle or the second half of the 9th century A. D. — In respect of orthography, it will suffice to state that the letter *b* everywhere is denoted by the sign for *r*, that *t* throughout is doubled in conjunction with a following *r*, and that the sign of the *upadhānīya* is employed in *Dhārjjo[ś]h-prasāddī*, l. 3, and the letter *u* instead of *anuvāsa* in *anyānī-cha*, l. 15. — Except for nine benedictive and imprecatory verses in lines 24–30, the whole text is in prose, which is not wanting in the quality of *śjās*. It is remarkable for the long list of officials<sup>9</sup> enumerated in lines 11–16, and contains several technical terms (pointed out in

<sup>1</sup> See Dr. Führer's *Monumental Antiquities and Inscriptions in the North-Western Provinces and Oudh*, p. 46.

<sup>2</sup> I owe a copy of this probably very rare publication to Dr. Hoernle. — It is a great pity that the texts of these inscriptions have not yet been made generally accessible. So far as I can see from the rough translations, the inscriptions are really of some importance, and they apparently contain sufficient data to enable one to calculate the times of the kings of whom they treat.

<sup>3</sup> His text has been reprinted by Mr. Atkinson in his *Gazetteer of the North-Western Provinces*, Vol. XI. p. 473 ff., and in the *Prākṛitakāśikā* of the Kōryūmōdō, Vol. I. p. 216 ff.

<sup>4</sup> The shape of the plate is similar to that of the Gōrākhpur plate of Jayāditya; see ante, Vol. XXI. p. 169.

<sup>5</sup> See Dr. Fleet's *Gupta Inscriptions*, Plates xxviii. and xxix. B.

<sup>6</sup> The ordinary superscript sign of *ē* is used 60 times, the more antique form of *ē* 17 times; the corresponding figures for *ā* are 44 and 14; for *ai*, 2 and 10; and for *au*, 9 and 4.

<sup>7</sup> Not 781 and 783.

<sup>8</sup> In this respect the inscription no doubt resembles the copper-plate inscriptions of the Pāla kings, but the agreement with the Dēś-Baraṇārī inscription of Jīvatagupta II. (*Gupta Inscriptions*, p. 216) is almost closer. That inscription (in line 9) also seems to have *pramāṭri-parabhāṅga*, like the Mungir plate of Dēvapāla, but *a. y.* in line 10 it certainly reads *kiśravāśvadyśmahishyadhikṛita*, differing in this from the Pāla plates, and agreeing exactly with the present inscription, line 14.



my notes) which are of rare occurrence or have not yet been met with at all in other inscriptions.

The inscription is one of the *Paramabhaṭṭāraka Mahārājādhirāja Paramśvara Lalitaśūradēva*, the son, from the queen *Vāgādēvi*, of the *Paramabhaṭṭāraka Mahārājādhirāja Paramśvara* *Iṣṭagaṇadēva*, who was the son, from the queen *Nāśādēvi*, of *Nimbara*,<sup>9</sup> who apparently was the founder of the family. And by it *Lalitaśūradēva*, from the city of *Kārttikōyapura*, (in lines 16-22) informs the officials and people concerned that on the day of the winter-solstice he gave three villages (*pallikā*) in the *Kārttikōyapura viśaya* (*vis.*, a village in the possession of *Khashiyāka* and situated in *Gōrunnasāri*, and two villages in the possession of *Guggula* and situated in *Palibhūtika*) to (a temple of) the god *Nārāyaṇa* that had been founded at *Gōrunnasāri* by the *Mahādēvi Śāmadēvi*.<sup>10</sup> That this lady was *Lalitaśūradēva*'s queen is not stated in the present inscription, but is proved by the fragmentary inscription from *Bagēśvar*, published<sup>11</sup> in the *Journal Beng. As. Soc.* Vol. VII. p. 1058. — The inscription is dated (in line 23) on the 3rd of the dark half of *Māgha* of the 21st year of the king's reign.

If this date refers, as it very probably does, to the *Uttarāyana-saṁkrānti* on which the donation was made, it will help to fix the time of *Lalitaśūradēva*, as soon as the other inscriptions of the same dynasty, which are dated in a similar manner, have been published. For the present, I can only say that in the second half of the 9th century A. D. the day which would best suit the requirements of the date of the present inscription, is the 22nd December A. D. 853. For on this day the *Uttarāyana-saṁkrānti* took place 9 h. 13 m. after mean sunrise, during the 3rd *tithi* of the dark half of the *pūrṇimānta* *Māgha*, which ended 13 h. 40 m. after mean sunrise of the same day.<sup>12</sup>

Of the localities mentioned, *Kārttikōyapura* is reported to be the modern village of *Bajñāth* or *Vaidyanāth* in *Kamāru*; *Gōrunnasāri* and *Palibhūtika* have not been identified.

#### TEXT.<sup>13</sup>

##### The Plate.

1 Ōm<sup>14</sup> svasti [H\*] Śrīmat-Kārttikōyapurāt-sakal-āmara-dititanuja-manuja-vibha  
bha[kt]ibhāva-bhara-bhār-ānamit-āmit-ōttamāṅga-saṁgi-vikāṣa-mukuta-kirīṭa-  
vīṭaṅka-kōṭi-kōṭi-ś[ṣ]ṭ-āikātā-

<sup>9</sup> The three names *Nimbara*, *Iṣṭagaṇadēva* and *Lalitaśūradēva* are also given on the seal.

<sup>10</sup> According to the account in the *Proceedings Beng. As. Soc.*, referred to above, the villages were given 'to a Brāhman named *Pārāyaṇa* — apparently a misprint for *Nārāyaṇa* — *Bhaṭṭāraka*, for the worship of a goddess in the village *Saurunnaś*.'

<sup>11</sup> The published text, after mentioning *Nimbara* (called *Nimbarasādēva*), his wife *Nāśādēvi* (called *Dhāśādēvi*) their son *Iṣṭagaṇadēva* (called *Iṣṭagaṇasādēva*) and his wife *Vāgādēvi* (called *Dhārādēvi*), and their son *Lalitaśūradēva*, goes on: *tanja putraḥ tatpāddānādhyātā(ṣ) rājā mahādēvi śrī-Śāmadēvi tanjām-utpanna(ḥ)*. There can be no doubt that *Śāmadēvi* here is put wrongly for *Śāmadēvi*.

<sup>12</sup> In Mr. Atkinson's collection of rough translations, referred to above, there is another grant of *Lalitaśūradēva*'s, which is dated in the 22nd year of his reign, on the 15th day — according to the printed copy, of the bright half, but, according to a manuscript correction of it — of the dark half of *Kārttika*, while the donation recorded in the grant, according to the translation, was made on the meritorious day of the vernal equinox. Considering that the date falls in the month *Kārttika*, it is exceedingly probable that the expression 'vernal equinox' has been erroneously used by the native translator for 'autumnal equinox,' and that the original has simply *vāśuca-saṁkrānti*: Now, if the date of the inscription here published, which is of the 21st year of *Lalitaśūradēva*'s reign, fell in December A. D. 853, the date of the other inscription, of the 22nd year of the king's reign, would be expected to fall, in the first instance, in A. D. 854. And it is, at any rate, a curious coincidence that the date of the 22nd year does work out quite faultlessly for A. D. 854. For in that year the *Tulā-vishukā-saṁkrānti* took place 2 h. 44 m. before mean sunrise of the 25th September, and this day was wholly occupied by the 15th *tithi* of the dark half of the *pūrṇimānta* *Kārttika*. The two dates by themselves do not fix the time of *Lalitaśūradēva* with absolute certainty, but on palaeographical grounds the inscription here published might well have been written in A. D. 853, and in the whole of the 9th century A. D. there are no two consecutive years which would suit the two dates so well as A. D. 853 and 854 do.

<sup>13</sup> From Plate I. in *Proceedings Beng. As. Soc.* 1877.

<sup>14</sup> Expressed by a symbol.



- 2 n-ānāyaka-pradīpa-dīpta-dīdhiti-pāna-mada-rakta-charaṇakamal-āmala-vipula-va(ba)-  
hula-kiraṇa-kēsar-āsāra-sārit-āsēśha-viśēśha-mōshi-ghana-tamas-tējasse=Sva r d h u n l -  
dhautā-jatājū-
- 3 tasya bhagavatō Dhūrjātēḥ=pras[ā]dān=nija-bhuj-ōpārjīt-anrjītya-ni[r\*]jīta-  
ripatimira-lavdhō(bdhō)daya-prakāśa-dayā-dākshinya-satya-sattvaśīla-śaucha-śau ry -  
audārya-gāmbhīrya-maryād-āryavṛtt-ācharya-
- 4 kāryavary-ādi-guṇa-guṇ-ālamkṛita-śarīrah<sup>15</sup> mahā-sakṛiti-santāna-vij-āvatārah kṛitayug-  
āgama-bhūpāla-lalita-kīrttiḥ<sup>16</sup> Nandā-bhagavatī-charaṇakamala-kamalā-saṇātha-mūrt-  
tiḥ śrī-Nimva(mba)ras-tasya ta-
- 5 nayas=tatpād-ānudhyātō rājā mahādēvi śrī-Nānūdēvi tasyām=utpannaḥ para-  
mamāhēśvarah paramavra(bra)hmaṇyaḥ āita-kṛipāga-dhār-ōtkhāta-mattēbha-  
kumbh-ākṛiṣṭ-ōtkṛiṣṭa-muktāvali-yasahpatāk-ō-
- 6 chchhṛāya-chaandrik-āpahastita-tāriganah paramabhaṭṭāraka-mahārājādhirāja-paramē  
śvara-śrīmad-Iṣṭāganādēvah<sup>17</sup> stasya puttras=tatpād-ānudhyātō rājā mahādēv  
śrī-Vōgādēvi tasyām=utpannaḥ paramamā-
- 7 hēśvarah paramavra(bra)hmaṇyaḥ kali-kalāśka-paūk-ātaśka-magna-dharaṇy-uddhāra-  
dhārīta-dhaurēyavara-varāha-charitah sahaja-mati-vibhava-vibhu-vibhūti-sthagit-  
ārātichakra-pratāpadahanah<sup>18</sup> ativaibhava-sambhār-ārambha-saṁ-
- 8 bhṛita-bhīma-bhrukuṭi-kuṭila-kēsari-saṭā-bhītabhīr-ārāt-lbhakalabha-bhārah<sup>19</sup> atuṇḍa-  
raṇat-kṛipāga-va(bā)ṇa-gaṇa-prāṇa-guṇa-haṭhākṛiṣṭ-ōtkṛiṣṭa-sallīla-jayalakshmi - pra-  
thama-samāliṅgan-āvalō-
- 9 kana-vō(vai)lakshya-sakhēda-surasundari-vidhūta-kara-akhalaḍ-valaya-kusuma-p[r\*]a-  
kara-prakīrṇa-āvatāma-samvaddhita<sup>20</sup> kīrtti-vijah Prithur=iva dē(dō)rdḍaṇḍa-  
sādhiṭa-dhanurmanḍala-va(ba)l-āvashṭambha-vaśa-
- 10 vaśīkṛita-gō-pālanā-niśchallkṛita-dharādharēndrah paramabhaṭṭāraka-mahārājādhirāja-  
paramēśvara-śrīmal-Lalitastūradēva[h\*] kuśali<sup>21</sup> asminn-ēva śrīmat-  
Kārttikēyapura-vishayē samu-
- 11 pagatān=sarvvān=ēva niyōgasthān=rāja-rājanaka-rājaputtra-rā[j]āmātya-sāman-  
tā-mahāsāman-ṭhakkura-mahāmanuṣya-mahāk[ā\*]rttikṛitika-mahāpratihāra-m a h ā -  
daṇḍānāyaka-mahārājapramātāra-śa-
- 12 rabhaṇga-kumārāmāty-ōparika-dussādhyaśādhānika-d[ā\*]śāparādhiṭa - chaurōddharapī-  
ka-śaṇkika-gaulmika-tadāyuktaka-viniyuktaka-paṭṭakāpachārik-āsē(ē)dhahh a ū g ā -  
dhikṛita-hastyaś[v\*]ōshṭra-
- 13 va(ba)lavyāpṛitaka-dūta-prēśhaṇika-d[ā\*]ṇḍika-d[ā\*]ṇḍapāśika-gamāgami-khāḍgik - ā -  
bhītvaramāṇaka-rājasthāniya-vishayapati-bhōgapati-tarapaty-āśrapati-khaṇḍaraksha-  
pratiśūri-
- 14 ka-sthānādhikṛita-vartmapāla-kōṭṭapāla-ghaṭṭapāla-kshēttapāla-prāntapāla-kīśōravaḍ a -  
vāgōmahishyadhikṛita-bhaṭṭa-mahattam-ābhīra-vaṇik-ērēshṭhi-purōgān=sāhṭād a s a -  
prakṛi-
- 15 <sup>22</sup>tyadhishṭhānyān=Khasha(śa)-Kīrāta-Draviḍa-Kaliōga-Gauḍa-Hūn-Ōḍra - Mēd - Ān -  
dhra-chāṇḍīla-paryantān=sarvva-samvāsān=<sup>23</sup>samasta-janapadān= bhaṭṭa-ch[ā\*]ṭa-  
sēvak-ādīn=anyānāś=cha<sup>24</sup> kīrttitān=akīrttitān=asma<sup>25</sup>

<sup>15</sup> Read -sarvō.<sup>16</sup> Read "hant-ti".<sup>17</sup> Read -saurādīkita.<sup>18</sup> The actual reading of the original may possibly be tyāṭā.<sup>19</sup> Read -anyānāś=cha; the following kīrttitān appears superfluous.<sup>20</sup> Read -kīrttiṭa.<sup>21</sup> Read -bhārō-tuṇḍa.<sup>22</sup> Read kuśalya-asminn.<sup>23</sup> Read vīdya-tasya.<sup>24</sup> Read -saurādīkita.<sup>25</sup> Read "tān-mopāda".



- 16 tpādapadm-ōpajivinaḥ prativāsinaś=cha vrā(bṛā)hmaṇ-ōttarān=yathārhaṁ m[ā\*]-  
nayaṭi vō(bō)dhayati samājñāpayaty=astu<sup>26</sup> vas=samviditam=oparinirdiṣṭa-  
vishayē Gōrunnasāryām<sup>27</sup> prativa(ba)ddha-Khashiyāka.
- 17 paribhojyamāna-pallikā tatḥ[ā\*] Palibhūtikāyām prativa(ba)ddha-Guggula-  
paribhojyamāna-pallikā-dvayam<sup>28</sup> ētē mayā mātāpitrār=ātmanāś=cha puṇya-  
yaśō-bhividdhayē pavana-vighaṭit-ā-
- 18 śvattha-pattra-chañchala-taraṅga<sup>29</sup>. jīvalōkam=avalōkya jala-vadvad-ākāram<sup>30</sup>=asāram  
ch=āyu[r\*]=dṛishṭvā gajakalabha-karṇāgrā-chapalatāñ=cha lakṣmyā [ma\*]tvā  
paralōka-nihērāyasārtha[m\*] samsār-ārṇava-taraṇārthañ=cha
- 19 puṇyē=hanī<sup>31</sup>[ut]tarā[ya]ṇa-sa[m\*]kr[ā\*]ntō(ntau) gandha-pushpa-dhūpa-dīp-ōpalē-  
pana-naivēdya-va(ba)li-charu-nṛitya-gēya-vādyā-sattr-ādi-pravarttanāya khaṇḍa-  
sphuṭita-saṁskaraṇāya<sup>32</sup> abhinava-karmma-karaṇā-
- 20 ya cha bhṛitya-pādamūla-bharaṇāya cha Gōrunnasāryām mahādēvī-śrī-  
Samaḍēvyā śva(śva)yamkārāpita-bhagavat-śrī-Nārāyaṇa-bhaṭṭārakāya<sup>33</sup> śāsana-  
dānēna pratipādītāḥ prakṛiti-parihāra-yuktāḥ<sup>34</sup>
- 21 a-chāṭa-bhaṭa-pravōśāḥ<sup>35</sup> akiñchitpragrāhyāḥ<sup>36</sup> anēchchēdya<sup>37</sup> ā-chandr-ārkkha-  
kṣhiti-sthiti-samukālikāḥ<sup>38</sup> viśay[ā\*]d=uddhṛita-piṇḍās=śvasimā-gōchama-pra(pa)-  
ryā(rya)ntās=sa-vṛikṣb-ārām-ōdbhēda-prasavaṇ-ōpē-
- 22 tāḥ<sup>39</sup> dēva-vrā(bṛā)hmaṇa-bhukta-bhojyamāna-varjitāḥ [i\*] yatas=sakhaṁ  
pāramparyēṇa paribhojyatas=ch=āsy=ōparinirdiṣṭāir=anyatarair=vvā dharāṇa-  
vidhāraṇa-paripanthan-ādik-ōpadravē manāg=api na karita-
- 23 vyō=tō=nyath-ājñā-hāṇau mahān=drōhas=syād=iti [i\*] Pravarddhamāna-vijaya-  
rājya-samvatsarē<sup>40</sup> śkaviñbatimē samvat 21 Māgha-vadi 3 [i\*]  
D[ā]takō=ttra mahādānākṣhapatalādhikṛita-śrī-Yījakah : Li-
- 24 khitam=idaṁ mahāsandhivigrahākṣhapatalādhikṛita-śrīmad-Āryaṭavat[ē]u=ātām[ā]k-  
ōtkirṇā<sup>41</sup> śrī-Gaṇgabhadreṇa i(ii) <sup>42</sup>Va(ba)hubbir=vvasudhā bhuktā rājahis=  
Sagar-ādibhiḥ [i\*] yasya yasya yadā bhūmis=ta.
- 25 sya tasya tadā phalam i(ii). <sup>43</sup>Sarvān-ētān=bbāvinah pāthiv-ēndrān=bbūyō  
bhūyō yāchatē Rāmabhadraḥ [i\*] sāmān[y\*]ō=yaṁ dharma-sētu[r\*]= nripāṇām  
kālē kālē pālanīyō bhavadbhiḥ [i\*] <sup>44</sup>Sva-dattām=para-dattām=vā<sup>45</sup> yō ha-
- 26 rēta vasundharām [i\*] <sup>46</sup>śhasṭim=varsha-sahasrāṇi śva-viśṭhyā[m\*]<sup>47</sup> jāyatē  
krimi[h\*] i(ii) <sup>48</sup>Bhūmēr=d[ā\*]tā yātī lōkē surāṇām haṁsai[r\*]= yuktām  
yānam=āruhya divyām [i\*] laubhē(hē) kumbhē taila-purṇā<sup>49</sup> sutaptē  
bhūmēr=ha-

<sup>26</sup> Read "yatī" : *Astu vas=samviditam : Upare*.

<sup>27</sup> One would have expected here "śrī-prati", and in the next line "nīś-prati".

<sup>28</sup> Read -dvaṣṭam-*id*.

<sup>29</sup> This is not quite grammatical. The writer perhaps meant to say -chañchalatarāṇaṁ jīvalōkam, or -chañchalatāṇaṁ taraṅgaṇaṁ-jīvalōkam.

<sup>30</sup> Read -buddha-.

<sup>31</sup> Read -bhagavach-chārī-.

<sup>32</sup> Read "grāhyā".

<sup>33</sup> Read *id*.

<sup>34</sup> Read "vatīna : dānā-ōtkirṇāḥ". I am doubtful about the correctness of the word dānā which I have not found elsewhere.

<sup>35</sup> Metre : Ślōka (Anuṣṭubh).

<sup>36</sup> Read -dattām vā.

<sup>37</sup> Metre : Śālin.

<sup>38</sup> Read -āny-.

<sup>39</sup> Read -yuktā.

<sup>40</sup> Read "chēchēdyā".

<sup>41</sup> Read -samvatsara śkaviñbatimē samvat.

<sup>42</sup> Metre : Śālin.

<sup>43</sup> Read śhasṭim varsha-.

<sup>44</sup> Read -pūrṇāḥ.

<sup>45</sup> Read "nīś-ōśā".

<sup>46</sup> Read -prati*id*.

<sup>47</sup> Read "kūlikā".

<sup>48</sup> Metre : Ślōka (Anuṣṭubh).

<sup>49</sup> Fish/i for viśṭhī is most unusual.



- 27 rttā pachyatō Kāla-dūtāḥ 1(1) <sup>50</sup>Shashpim=varsha-sahasrāṇi svarggē tishṭhati  
bhūmi-daḥ [1\*] āchchhētā [ch]=anumant[ā\*] [cha] tāny-ēva narakē vasēt  
[1\*] Gām-ēk[ā\*]ū-cha suvarṇā(rṇa)ū-cha bhūmēr=apy-ēkam=aṅgulaṁ [1\*]  
hṛtvā nara-
- 28 kam=āyāti yāvad-āhūti(ta)samplavaṁ [1\*] <sup>51</sup>Yān=iha dattāni purā narēndrain=  
dānāni dharmm-ārtha-yasaskarāṇi [1\*] nirmālya-v[ā\*]āta-pratimāni tāni kō  
nāma sādhu[h\*] punar=āditaḥ<sup>52</sup> [1\*] <sup>53</sup>Asmat-kula-
- 29 kramam=idam<sup>54</sup> samudāharadbhir=anyais-cha dānam=idam=abhy anumōdani(ni)yaṁ  
[1\*] lakshmyās=taḍit-salilavudvuda-chañchalāyāḥ<sup>55</sup> dānam phala[m\*] para-  
yaśaḥ-paripālanaḥ=chaḥ<sup>56</sup> 1(1) Iti<sup>57</sup> kamala-dal-āmva(mbu)-
- 30 vinde-lōlā[m\*] śriyam=annchintya manushya-jivitaū=cha 1 sakalam=idam=  
udāhṛitaḥ=cha vudhvā<sup>58</sup> na hī parushaiḥ para-kirttayō vilōpyā[h] [1\*]

The Seal.

- 1 Śrī-Nimva(mba)ras=tatpādānudhyātāḥ 1(1)<sup>59</sup>
- 2 śrīmad-Ishṭagaṇadēvaḥ<sup>60</sup>=tatpādānudhyā[taḥ\*]
- 3 śrīmal-Lalitasūradēvaḥ kshitēr=[bhartā 1(1)?]

#### TRANSLATION.

Om. Hail !

(Line 1.) From the prosperous (*city of*) Kārttikāyapura.<sup>61</sup>

By the grace of the holy Dhūrjati (Siva) who has destroyed the might of the dense gloom that robs of all discrimination, by assailing it with the abundant wide-spread pure rays — the filaments of the lotuses — his feet, which are red with intoxication from imbibing the bright beams of those lights that bring about a uniform white colour — the billions of handsome points of the beautiful crowns and coronets of the innumerable heads of all the lords of immortals, Daityas and men, bowed down under the weight of the burden of devotion; (*and*) whose matted hair is washed by the celestial stream; —

(L. 3.) (*There was*) the glorious Nimbara, who had his body adorned with the splendour that shone forth, when, by the strength acquired by his arms, he overcame his adversaries, (*as the sun overcomes*) the darkness of night, with clemency, courtesy, truthfulness, virtuous disposition, purity, heroism, munificence, depth of character, rectitude, noble conduct, wonderful achievements, and a host of other excellencies; who was an incarnation of the seed of a long lineage<sup>62</sup> of virtuous men; who was possessed of fame as pleasing as that of the rulers of the earth at the advent of the golden age; (*and*) whose person was endowed with fortune (*derived*) from (*the worship of*) the lotus-feet of the holy Nandā.<sup>63</sup>

(L. 4.) His son, who meditated on his feet, born from the queen the glorious Mahādēvi Nandādēvi, (*was*) the devout worshipper of Mahēśvara (Siva), devoted to Brahma, the Paramahatṭhāraka Mahārājādhirāja Paramēśvara, the glorious Ishṭagaṇadēva, who, because he extracted excellent rows of pearls from the frontal globes of furious elephants, split open

<sup>50</sup> Metre : Ślōka (Anuṣṭubh) ; and of the next verse. Read Shashpim varsha.

<sup>51</sup> Metre : Indravajrā.

<sup>52</sup> Read -ādita.

<sup>53</sup> Metre : Vasantatilakā.

<sup>54</sup> Read -idam.

<sup>55</sup> Read "buddha-chañchalāyāḥ.

<sup>56</sup> Read -cha.

<sup>57</sup> Metre : Puspitāgrā.

<sup>58</sup> Read buddha.

<sup>59</sup> Read "idam.

<sup>61</sup> In the original all the words from here up to the word samājīpayaṁ in line 13 form really a single sentence.

<sup>62</sup> The word *sanīdas* also denotes one of the trees of Indra's paradise; the king was 'an incarnation of the seed of the great *sanīdas* tree of the blessed.' For the double meaning of *sukṛit* compare *ants*, Vol. XX, p. 189; compare also the *Jātakamālā*, p. 208, l. 21, *sukṛit*=*the Nandant*.

<sup>63</sup> I. e., the goddess Durgā; after her one of the principal mountains in the Kumāra division is called Nandādēvi.



with the edge of his sharp sword, eclipsed the array of the stars by the moonlight — the elevation of his banner of fame.

(L. 6.) His son, who meditates on his feet, born from the queen the glorious *Mahādēvi Vēgādēvi*, (is) the devout worshipper of Mahēśvara (Śiva), devoted to Brahma, the *Paramabhāṣāraka Mahārājādhirāja Paramēśvara*, the glorious *Lalitakūradēva*, who, in lifting up the earth when it had sunk into the distressing mire of the sin of the Kali age, acted the part of the boar<sup>64</sup> most fit for the burden; who is a fire of prowess to the circle of his adversaries who vanish before the force of his natural genius and his omnipresent power; who, when preparations for war are made<sup>65</sup> of more than ordinary might, by the terrific frown of his brows again and again frightens the multitude of his enemies, as the lion does the elephant cubs by his curling mane; the seeds of whose fame were made to grow up into garlands, thrown on him in the shape of the wreaths of flowers of the bracelets which dropped from the trembling wrists of the damsels of heaven, distressed with bashfulness at seeing him first embrace the excellent wanton Fortune of victory, when she was forcibly drawn to him by the superior power of his mute, yet loudly ringing, sword and showers of arrows; (and) who has subjugated the earth by having recourse to the strength of his bow, bent by his massive arm, and by his rule of it has kept (other) kings of the earth at peace, resembling thus Prithu who, in order to tend the cow whom he had brought into subjection by means of his bent bow, firmly fixed the chief mountains in their places.<sup>66</sup>

(L. 10.) He, being in good health, makes known and issues the following commands to all the functionaries assembled in this prosperous district (*viśaya*) of *Kārttikēyapura*, to the *Rājas*,<sup>67</sup> *Rājanakas*,<sup>68</sup> *Rājaputras*, *Rājāmātyas*, *Sāmantas*, *Mahāsāmantas*, *Ṭhakkuras*, *Mahāmanuṣhyas*,<sup>69</sup> *Mahākārttikṛitikas*, *Mahāpratīhāras*, *Mahādaṇḍanīyakas*, *Mahārājapramādiaras*,<sup>70</sup> *Sarabhaṅgas*,<sup>71</sup> *Kumārāmātyas*, *Uparikas*, *Duṣṣādhyasādhanikas*, *Dāśapārādhanikas*,<sup>72</sup> *Chaurādāharanīkas*, *Saulīkas*,<sup>73</sup> *Gaulmīkas*, *Tadāyuktakas*, *Viniyuktakas*, *Paṭṭakāpachārikas*,<sup>74</sup> *Āśādhubhāṅgādāhīkṛitas*,<sup>75</sup> to those engaged with the elephant, horse, and camel troops, to the *Dātas*, *Prēṣhanīkas*, *Dāṇḍīkas*, *Dāṇḍapāṇīkas*, *Gamāgamīnas*,<sup>76</sup> *Khādḍīkas*,<sup>77</sup> *Abhitvaramāyakas*, *Rājasthānīyas*,

<sup>64</sup> I. e., the god Viṣṇu in his boar incarnation.

<sup>65</sup> Vis., by his adversaries.

<sup>66</sup> The story is that Prithu uprooted the mountains and piled them upon one another, in order that the earth, who had assumed the form of a cow, might let her milk, the seed of all vegetation, flow everywhere around. — Our author may have had in his mind the words of the *Kādambarī*: *Vaiṣṇava iva cāpakiṣi-samutadrīta-sakalārātīkūlā-chalaka*. — I have some doubts about the exact translation of the words *plāṇḍ-nīchakṛita*.

<sup>67</sup> For some of the more common of the following titles of officials, see Dr. Fleet's *Gupta Inscriptions*, pp. 15, 16, 32, 69, 148, 157, 169, 170, 217, 218, and 284.

<sup>68</sup> *Rājanaka* also occurs in line 44 of the Khālimpur plate of Dharmapāla (*Ep. Ind.* Vol. IV.) and in line 20 of the Bhāgalpur plate of Nārāyaṇapāla (*ibid.*, Vol. XV. p. 305). It may be equivalent to the term *rājaka* in line 31 of the Mungir plate of Dēvapāla (*ibid.*, Vol. XXI. p. 256).

<sup>69</sup> The title *mahāmanuṣhya*, literally 'a great man, a noble,' I have not found elsewhere; the mention of the *ṭhakkuras* also is unusual.

<sup>70</sup> *Mahārājapramādiara* would be 'the great *rājapramādiara*.' The Mungir plate of Dēvapāla in line 32 has *pramādi*, which also occurs in line 52 of the second Baijēdhī *prastāvi* (*Ep. Ind.* Vol. I. p. 115, *nripa-pramādi-rāja-pramādiara*), where it has been suggested 'to denote some kind of spiritual counsellor.' And the Madhuban plate of Harshavardhana (*ibid.* p. 72) in line 9 has *pramādiara*, and in line 17 *mahāpramādiara* which we also find in line 36 of the Benares plate of Karpadeva (*ibid.* Vol. II. p. 309).

<sup>71</sup> *Sarabhaṅga* occurs, spelt *sarabhaṅga*, in line 32 of the Mungir plate of Dēvapāla, and very probably in line 9 of the Dāś-Baṇḍārk inscription of Jyotīgupta II. I have not found the word elsewhere and am unable to explain its meaning.

<sup>72</sup> As the *chaurādāharanīka* was an official who had to look after the catching of thieves, so the *dāśpārādhanīka* apparently was one whose duty it was to inflict punishment for 'the ten offences'; see *Gupta Inscriptions*, p. 159.

<sup>73</sup> 'Superintendents of tolls (*ṭulka*) and of woods (*ṭulma*).'

<sup>74</sup> *Paṭṭakāpachārika* is another term which I have not met with elsewhere; it may denote an official who had to investigate offences against royal edicts or copper-plate grants (*paṭṭaka*).

<sup>75</sup> If my alteration of the text is correct, the *āśādhubhāṅgādāhīkṛita* probably was an official who had to prevent flight from prison or legal restraint.

<sup>76</sup> These are usually called *gamāgamīkas*.

<sup>77</sup> *Khādḍīka*, which may have been put erroneously for *khaḍḍīka*, would literally mean 'a swordsman.'



*Vishayapati*,<sup>78</sup> *Bhāgapati*, *Tarapati*, *Aivapati*, *Khaṇḍaraksha*,<sup>79</sup> *Pratīśārika*,<sup>80</sup> *Śthēnādhi-kṛita*,<sup>81</sup> *Varīmapāla*, *Kōṭīpāla*, *Ghaṭīpāla*, *Kshētrapāla*, *Prāntapāla*, to the superintendents of colts, mares, cows, and buffalo-cows, to the *Bhāṭas*, *Mahattamas*, cowherds, merchants, foremen of guilds, and to the remaining *Śākhādāśaprakṛityadhīśthānīyas*<sup>82</sup> down to the *Khaṣas*, *Kirītas*, *Dravīdas*, *Kaliūgas*, *Gauḍas*, *Hūṇas*, *Uḍras*, *Mēdas*, *Andhras*, and *Chāṇḍālas*, to all habitations, to the entire people, to the regular and irregular soldiers, servants and others, and to others enumerated<sup>83</sup> (and) not enumerated who live in dependance on his lotus-feet, and to the neighbouring people, — paying due respect to all of them, especially to Brāhmaṇas: Be it known to you!

(L. 16.) Observing the living world, like a billow, to be as unsteady as the leaves of the holy fig-tree shaken by the breeze, and seeing that life, like a bubble of water, is void of substance, and knowing fortune to be as vacillating as the tip of an elephant cub's ear,— in order to attain beatitude in the next world and to cross the sea of this life, I, to increase the merit and fame of my parents and myself, on the auspicious day when the sun enters upon his northern course, have assigned by the grant of an edict, in the above-stated district, the village situated in *Gōrunnasāri* which is in the possession of *Khashiyāka*,<sup>84</sup> and also the two villages situated in *Palibhūtika* which are in the possession of *Guggula*, to the holy Lord *Nārāyaṇa* who by the personal order of the glorious *Mahādēvi Sāmādēvi* has been set up at *Gōrunnasāri*, for providing perfumes, flowers, incense, lights, ointments, offerings of eatables, sacrifices, oblations of rice, &c., dancing, singing, music, charities, &c., for the repair of what may be damaged or broken, as well as for the execution of new work, and for the maintenance of servants and attendants; <sup>85</sup> (the said villages) to be exempt from (the molestation of) officials,<sup>86</sup> not to be entered by irregular and regular soldiers, not in any way to be seized, not to be resumed, (to belong to the donee) for as long a time as the moon, the sun and the earth endure, as pieces taken out of the district (to which they belong),<sup>87</sup> as far as their proper boundaries and pasture land, together with and including their trees, gardens, springs of water and cascades, (but) without whatever has been or is in the possession of gods and Brāhmaṇas. Wherefore (the donee), enjoying (this grant) in comfort in regular succession, shall not in the slightest degree be troubled by the above-mentioned people or by others with seizure, restraint, robbery, or in any other way. Whoever may act contrary to this, will, in violating my order, commit a great offence.

<sup>78</sup> 'Chiefs or superintendents of districts (*vishaya*), of subdivisions of districts (*bhūga*), of ferry-boats (*toras*), and of horses (*śvas*). The term *tarapati* also occurs (in addition to *tarika*) in line 35 of the Mungir plate of *Dēvapāla*.

<sup>79</sup> *Khaṇḍaraksha*, which I am unable to explain, also occurs in line 34 of the Mungir plate of *Dēvapāla* and in line 34 of the Bhāgalpur plate of *Nārāyaṇapāla*. Instead of it, the Dinājpur plate of *Mahīpāla* (*Jour. Beng. As. Soc.* Vol. LXI. P. I. p. 85, l. 35) and the Āmgaśahi plate of *Vigrahapāla* (*ante*, Vol. XIV. p. 167, l. 29) have *aśgaraksha*; and the Chamba plate of *Sōmavarmadēva* and *Āśajadēva* (*ante*, Vol. XVII. p. 11, l. 14) has *khaḍgaraksha*.

<sup>80</sup> *Pratīśārika* is another term which I am unable to explain. I can only compare with it *pratīśāraka* which with *vartmapāla*, occurs in line 22 of the Sorath plates of *Dharaśēna* II. of *Valabhi* (*ante*, Vol. VII. p. 70), and *pratīśāraka* in line 76 of the Allā plates of *Śilāditya* VII. (*Gupta Ins.* p. 180).

<sup>81</sup> Superintendents of places (? *sthāna*), guardians of roads (*vartman*), of forts (*kṛīṭa*), of landing-places or stops on the side of a river (*ghaṭṭa*), of fields (*kshētra*), and of boundaries (*prānda*). The *ghaṭṭapāla*s are not mentioned in other inscriptions which enumerate the other guardians.

<sup>82</sup> This term, again, I cannot explain. The *śākhādāśaprakṛitis* are mentioned as officials in line 15 of the Chamba plate of *Sōmavarmadēva* and *Āśajadēva* (*ante*, Vol. XVII. p. 12); and the Saigamūr plates of *Bhīllama* II. in line 80 have the expression *śākhādāśaprakṛity-śpētam*, qualifying the land granted by the king. (*Ep. Ind.* Vol. II. p. 229).

<sup>83</sup> This word apparently is superfluous.

<sup>84</sup> I am somewhat doubtful whether the two words *Khashiyāka* and *Guggula* denote individuals or are names of tribes or castes.

<sup>85</sup> The term *pādāmāla* occurs in the same sense in line 51 of the Khālimpur plate of *Dharmapāla*; in verse 74 of the Śābhā temple inscription of *Mahīpāla* (*ante*, Vol. XV. p. 39) we have *pādakula* instead of it.

<sup>86</sup> This appears to be the meaning of the phrase *prakṛiti-parihāra-yukta*, which is employed in the place of the more common *parihāra-sarvaprāṇa*.

<sup>87</sup> I am not sure that this is the exact meaning of *vishayād-uddhṛita-piṇḍa*, which hitherto I have only found in line 11 of the Madhuban plate of *Harshavardhana* (*Ep. Ind.* Vol. I. p. 73).



(L. 23.) In the twenty-first year of the increasing reign of victory; the year 21, the 3rd of the dark half of Māgha. The *Dātaka* in this matter is the *Mahādāndkshapatalādhikṛita*,<sup>22</sup> the illustrious Yijaka. This is written by the *Mahāsandhivigrahādhikṛita*,<sup>23</sup> the illustrious Āryaṣavata. The engraving (?) is executed by the illustrious Gaṅgabhadra.

(L. 24.) [Nine benedictive and imprecatory verses.]

### SOME SOVEREIGNS OF TRAVANCORE IN THE SIXTH CENTURY, M. E.

BY P. SUNDARAM PILLAI, M.A., M. E. A. S., F. R. H. S.

#### Introductory Remarks.

Is a former paper (*ante*, Vol. XXIV. pp. 249-259, 277-285, 305-311, and 333-337), I noticed a series of dated inscriptions enabling us to infer, among other matters of historical importance, the names of the sovereigns who ruled over Travancore, or, as it was then called, Vēṇāḍ, in apparently unbroken succession from 301 of the Kollam era to 427. I also adduced some reasons for suspecting that for upwards of half a century subsequent to that date, Vēṇāḍ was more or less in a state of confusion, probably in consequence of foreign aggression and annoyance. But the last document which I brought to notice proved that the confusion, whatever its cause, was of a temporary description, and that by 491 the ancient principality had regained her authority and was once more pursuing her even course of progress under **Sri-Vīra-Udayamārtāṇḍavarman II.** alias **Vīra-Pāṇḍyadēva**. As there was reason to infer from the same document that this prince had begun his rule only four years previously, we may safely presume that his reign saw the close of the fifth Malabar century.

I propose now to discuss some later documents relating to the same royal house. I regret that the records I possess are not such as to give a continuous account of the period over which they extend. Most of them have been in my hands for more than three years, and I have waited thus long before attempting to give an interpretation of them in the hope that I should be able to fill up the gaps in them, or at least to piece them together so as to throw light on a tolerably large portion of the period to which they refer. But I have not succeeded to the extent of my desire. Still, however disconnected and fragmentary these records may be, they constitute the only reliable data yet available for the future historian of the land.

#### XV.<sup>1</sup>

The first of the documents I have relating to the royal family of Travancore subsequent to 500 M. E. is a Sanskrit distich, inscribed on the northern wall of the **Gōṣālā Kṛishṇa temple at Trivandrum**, which, for the reasons given *ante*, Vol. XXIV. p. 279, we may presume to be the oldest of the shrines in this town, with the exception of those at **Mitrānandapuram**. When freely rendered into English the *śloka* runs as follows:—

No. 15. Old Malayalam. First Trivandrum Inscription of Adityavarman.  
52. Sanskrit

“Hail! Prosperity! Ho! In the year **Chōlapriya**, when Jupiter was in the sign **Leo**, king **Sarvāṅganātha** of fair reputation, moved by piety and devotion, and desirous of fame and (the merit of) charity, constructed in the town of **Syānandūrapura** the **Gōṣālā temple**, the fair lamp-house, and the *maṇḍapa* (in front) of the shrine of **Kṛishṇa**.”

In this inscription, **Syānandūrapura** is the term used to designate the town of Trivandrum. It will be remembered that in the inscription<sup>2</sup> of 365 M. E., the word **Syānandūra** was found good enough for the purpose. Why the name is now lengthened out by the addition of the

<sup>1</sup> I. e., ‘the great record-keeper of gifts.’

<sup>2</sup> The numbers in this paper follow on those of the last.

<sup>2</sup> I. e., ‘the great record-keeper of peace and war.’

<sup>3</sup> *Ante*, Vol. XXIV. p. 279.



unmistakable Sanskrit word *pura* I cannot say, though it is not unreasonable to suspect that the motive may have been to secure additional sanctity to the village by giving its name a clearly classical air.

Having already met with the temple of Kṛishṇa in 365 M. E., when Āditya-Rāma presented to the god a 'mountain-like' drum, we have to take the *Gōśālā*, here said to have been constructed, as referring only to the outer rectangular hall, in the middle of which now stands the real inner shrine. Architecturally, too, this hall bears evidence of a later origin. Probably it was put up in this rectangular form, which is rather unusual in the sacred architecture of Southern India, to suit the original name of the temple, *Gōśālā*, which means literally 'a cowshed.'

The 'fair lamp-house' referred to can be nothing else than the wooden railings with small iron lamps that now surround the rectangular structure. It is even now regarded in the country as a specially meritorious act to provide an illumination thus round a temple, when the village folks turn out in their holiday garments to amuse themselves with innocent games and pastimes till midnight arrives, when the local beauties, lamp in hand, begin to move in procession thrice round the temple, while the brave and the sturdy, standing apart, shout 'Haiyu!' at the top of their voices, in the hope of frightening away sickness, famine, and devils! There is no evidence to shew that they succeed thus in frightening away pestilence or famine; but over the last mentioned source of evil they sometimes completely triumph. For on certain occasions, as the procession goes on, a weak-minded village woman suddenly stops and shivers, and the devil possessing her poor soul, his ears thus assailed by the yell which proves too much even for his infernal tympanum, solemnly promises to surrender his prey then and there! Such illuminations and '*drppu*,' as the hideous howling is technically called, must have become about the time of the inscription frequent enough in the rising village of Trivandrum to require the provision of a permanent lamp-house.

The *maṇḍapa* spoken of is also still in existence, and the wood carvings on the ceiling and the pillars are really admirable in their way. The carved figures are meant to illustrate some of the leading events narrated in the *Māhābhārata* and the *Rāmāyaṇa*, and are entitled to better care than they appear to be receiving in an age when the art of carving may be said to be rapidly on the decline.

But we are here more concerned with king Sarvāṅganātha than with his wood carvings, however exquisite. Evidently, the name *Sarvāṅganātha* is more a descriptive title than an individual appellation. It occurs more than once in the worn out inscription on the conspicuously high altar or *bali-piṭha* in front of the shrine further to the east of the *maṇḍapa*. Exposed as this altar is to the sun and rains, it is no wonder that of the inscriptions with which it is literally covered, nothing more is now decipherable. As it is in a prominent situation and within easy reach, I would recommend these inscriptions on the altar to such as may be curious to see and know for themselves the condition to which most of these valuable historical records on the West Coast of India have been reduced through exposure. But I should add that if anyone should at the same time feel tempted to try his skill at deciphering, he ought to be prepared for similar exposure; for between twelve and two in the day is the only time suited in this case for leisurely inspection, and umbrellas are objectionable appendages within the precincts of all Malabar temples. In this particular case, a decipherer would have also to take care that the day he selected for his visit did not synchronize with the one on which a certain pious individual among the temple guards is on duty. But with all precautions, I doubt whether anyone would make out anything more from those obliterated engravings than the word *Sarvāṅganātha*, which, as I have already said, occurs more than once among them. The word literally means 'master of all the constituents of a kingdom,' which under the name of *daśāṅga* are usually enumerated thus:—mountain, river, arable land, towns, garlands, horses, elephants, drums, banners, and sceptre, making ten



in all. The allusion might be also to the twenty-one insignia or marks of royalty which are counted as essential before one is crowned king. These are according to Tamil lexicons the following :— crown, umbrella, hair-fans, elephant-hook, drums, the discus weapon, elephants, banners, fortress, festoons, pots full of water, conches, seas, the sword-fish, garlands, turtles, a pair of carp-fish, lions, lamps, bulls, and a throne. Why this particular king came to be noted for the complete possession of all these marks of ancient Hindû royalty it is now impossible to say. Perhaps the occurrence of a fortress in the latter list might suggest that after the bitter experience of the previous century, the Vêpâd kings found it desirable to protect their kingdom by fortifying some of their rising towns. Mr. Shungoonny Menon (p. 93) writes: "Sri-Vira-Râma-Mârtâṇḍavarman, who was then in his 28th year, was installed on the *masnad* in 510 M. E. This king reconstructed the palace near the pagoda at Trivandrum and built a fort round it." If we could be sure of this architectural activity, our conjecture would receive some sort of confirmation; but it is impossible to be positive about the facts stated. There would appear to have been in this early century no regular palace in Trivandrum, the site now occupied by the palace being known, even in the extant old land records, as Pulluvilâgam.

But whatever may have been the circumstances that led to the king's assuming the title of Sarvâṅganâtha, there can be no question as to the date of this inscription. Chôlapriya signifies, in the Kaṭapayâdi system, the number 1296, and the word 'abda' usually refers to the 'Sakâbda, or the Saka year. Sarvâṅganâtha then constructed the beautiful *maṇḍapa* in front of the temple of Kṛishṇa, as well as the rectangular enclosure called *Gôḍâḍâ*, in the Saka year 1296, corresponding to the Kollam year 550 or A. D. 1374. It is rather remarkable that this first mention of the Saka year in the Travancore inscriptions should be by a word which signifies also 'dear to the Chôlas' — it being known that with the Pâṇḍyas and the Chêras the Kollam year was the more favoured one. If Mr. Shungoonny Menon be correct, then in his account of this early period, Sarvâṅganâtha might be taken as a surname either of Sri-Vira-Râma-Mârtâṇḍavarman, who according to this writer ruled over Travancore from 510 to 550, or of his successor Ravivarman, who died in 557.

## XVI.

But another inscription belonging to the same shrine leads us to a different conclusion. It consists of five Sanskrit *ślokas* engraved on the basement wall of the very *maṇḍapa*, the construction of which is here recorded as having taken place in Śaka 1296. The *ślokas* might be rendered thus:—

No. 16	Old Malayalam	Second Trivandrum Inscription of Âdityavarman.
54.	Sanskrit	

"Hail ! Prosperity ! Âdityavarman, the brave among the brave, is he who has erected the *Gôḍâḍâ*, Kṛishṇa's shrine, and the *maṇḍapa*, for the use respectively of cattle, the god Kṛishṇa, and the gods of the earth (*vir.* Brâhmaṇa). Lo ! there stand visible to all, the *Gôḍâḍâ*, the *maṇḍapa*, and the temple of Kṛishṇa : O dear friend ! what else shall I say ? May all behold with admiration these three works executed by king Âdityavarman, and worship Kṛishṇa with devotion. The pictures (*i. e.* the wood carvings) that adorn the ornamental *maṇḍapa* in front of Kṛishṇa are such as attract and delight the eyes of all spectators. Stand, therefore, around this delightful *maṇḍapa*, and gaze on those pictures so gratifying to the eyes !"

These ecstatic lines no doubt represent the feelings with which the author, along with the simpler folks of his times, beheld the elegant carvings on the *maṇḍapa*, as they stood fresh from the chisels of the carpenter. We wish, however, he had been somewhat more calm in his enjoyment; for then he could have embodied in these five *ślokas*, so laboriously incised into the stones, far more useful facts of history than his own æsthetic impressions and rhapsodic exhortations. For instance, he could have for one thing told us the date of these works, about which we should be left utterly in the dark but for the inscription we have just explained.



If chronology was not in his line, he could have at least utilized the words he so lavishly wastes, to recite the glories of his sovereign, Ādityavarman, in the fashion of the Chōla inscriptions, affording thereby some scope for further historical investigations. But the most unpardonable of his offences, from our point of view, is his omission to insert somewhere in his five *ślōkas* the title Sarvāṅganātha of his sovereign. For then we could have been certain that 'Sarvāṅganātha' of the previous record and Ādityavarman of the present are but names of one and the same king of Vēpāḍ. In the face, however, of the substantial agreement between the two documents, there can be little question as to the truth of the identification. No doubt, the more imaginative of the two instruments substitutes in place of the 'fair lamp-house' the inner shrine of Kṛishṇa itself, which, however, could not have been constructed along with the *maṇḍapa* in which it is inscribed, since we know that it was in existence as early as 363 M. E. The word *navata* used in this inscription signifies usually only 'renewal,' and may be so taken to apply to that inner shrine, which probably was touched up and repaired when the adjacent new works, the *maṇḍapa*, and the rectangular enclosure, with the railings for lamp posts, were completed. I have no hesitation, therefore, in inferring that in 550 Vēpāḍ was governed by Ādityavarman surnamed Sarvāṅganātha. In view of this extremely probable conclusion, Mr. Shungoonny Menon's statements would seem to require modification. Either Sri-Vira-Rāma-Mārtāṇḍavarman did not live till 550, or Ravivarman was not his immediate successor. Mr. Shungoonny Menon indeed (p. 93) mentions an Ādityavarman with whom in truth his chronology begins: but he is indefinitely said to have reigned in the fifth century M. E., to have adopted two females from Kōlathnāḍ on the other side of Calicut, and to have extended his sovereignty to Vycome in 505, statements that do not look at first sight probable in themselves, particularly by the side of our inscription of 491. At any rate, they require further examination and verification. Meantime we may conclude with the help of the records now before us that in 550 the throne of Vēpāḍ was occupied neither by Vira-Rāma-Mārtāṇḍavarman nor by Savivarman, but by Ādityavarman, the Sarvāṅganātha.

## XVII.

Our next inscription comes from a different quarter. It is engraved on four sides of a tablet posted in front of a temple, now said to be sacred to Ālvār, about three miles to the south of Padmanābhapuram in South Travancore. It consists of two parts—a Sanskrit *ślōka* and a prose record in Tamiḷ. The part in verse may be thus translated:—

No.  $\frac{17}{72}$ . Old Tamiḷ Grantha. First Padmanābhapuram Inscription of Vira-Kōraja-Mārtāṇḍavarman.

"In the Saka year Sakhalōka, when the sun was in his own house, the chief of the gods in Sagittarius, and the moon in the constellation Yāmya, the prosperous ruler, Mārtāṇḍavarman, of boundless fame and mild disposition, the chief among the kings of Kōraja, instituted, granting lands of great value for the purpose, regular offerings at daybreak for the god Saṁbhu of the temple of Sivagiri."

This rather cleverly composed couplet is certainly more satisfactory than those of the temple of Kṛishṇa. The chronogram Sakhalōka according to the Katapayādi system of notation means the year 1325, and the Saka era being specially mentioned, there can be no doubt that the date recorded corresponds to the Malabar year 578 (A. D. 1402). The sun being said to be in his own house, current astrology would lead us to infer that the month was Chingam or Simha, the sign Leo being the one now believed by astrologers to be peculiarly the sun's own constellation. But as we shall see presently, the Tamiḷ portion of the inscription specifies the month as Mēsham. This must be due either to an alteration in astrological conventions since 578 M. E., or to an error on the part of the composer of the Sanskrit distich, who mistook the heavenly position where the sun is reckoned to be at the zenith of his glory for the sign specially considered to be his own—a pardonable error, no doubt, on the part of one



not acquainted with the intricacies of astrological conceptions. For what is more natural than to suppose that one would be at the height of one's power in one's own house rather than under the roof of another? But such a supposition would imply ignorance of an important branch of Indian letters, not only on the part of the writer of the *śloka*, but also on the part of those court *paṇḍits* and other scholars of the age, who must have examined the verse before allowing it to be inscribed on a tablet specially prepared for it. The two alternatives being thus equally difficult to accept, I leave the solution of the problem to those better versed than myself in the history of Indian astrology. There can be, however, no similar doubt as to the position of the chief of the gods — Jupiter. He was in 578 in the sign of Sagittarius, — just the position where we should have expected him, having found him 28 years previously in Leo. The lunar mansion of the day was Yāmya or Bharanī, as the star is now more commonly called.

More important to us than all these items of astronomical information is that the king of Vēṇāḍ of the day was **Mārtāṇḍavarman**, who is described as of boundless fame and of mild disposition, the latter of which descriptions at least must be taken as answering to fact. If the third descriptive clause, "the chief among the kings of Kēraḷa," is meant to be equally significant, it would clearly prove that there were others in Kēraḷa exercising sovereign powers at the time — a supposition of some historical value, as we shall see farther on. But it appears to me quite possible that the expression is a mere expletive introduced to fill up the metre. The subject of the grant is described as lands of great value, and its object a particular divine service consisting of offerings to be made at the early dawn of each day.

### XVIII.

This inference is fully borne out by the Tami] portion of the record, which when translated reads thus :—

No.  $\frac{19}{72}$ . Old Malayālam  
Medieval Tami] Second Padmanābhapuram Inscription of Vira-  
Kēraḷa-Mārtāṇḍavarman.

"In the Kollam year 578, the sun being 26 days old in Mēṣam, on Saturday, new moon, [the lunar mansion being] Bharanī, was instituted a dawn offering by **Sri-Vira-Kēraḷa-Mārtāṇḍavarman-Tiruvāḍi** of Kīḷappērūr, to be made to the Mahāḍēva of Sivagiri at Raṇa-simhanallūr, and the arrangements made for the expenses thereof are as follow :—

"The husked paddy required per day being in home measure . . . the total paddy required per year is 24 *kalam*, and the cost of condiments amounts to . . . To meet this total charge, six *kalam* are to be taken out of the tax due on . . . and for the remaining 18 *kalam* is to be utilized the tax due on the paddy lands beginning with the piece called Akkirappullan Perai among the Āḷvār temple lands in Tiruvikramapuram, thus making the total 24 *kalam* in all. The clarified butter required for the divine service and for *vaiṣṇadēva* being per month two *nāḷi* in home measure, the land called Mavaraimūlaipirayidam is also made over for the purpose. All these properties shall be taken possession of and enjoyed by the Vāriyan of Sāttanūr, by name Ādityan Ādityan, and he shall furnish the supplies for the offering and also a holy garland out of the flower garden to be formed by him. (In return for his labour) he shall take the offering of cooked rice. If the supply is not made for any one day when the property is enjoyed in pursuance of this arrangement, double the default shall be paid; but if the failure continues for a month, a fine shall, in addition to double the quantity defaulted, be imposed. If, however, the failure is due to the obstruction of any in the *sabhā*, a complaint shall be lodged at the door (of the temple) and the obstruction shall then be removed. Thus in lineal succession, and as long as the moon and the stars endure, shall these paddy lands and garden be enjoyed, the rent recovered every harvest, and the divine service conducted without failure. This copy of the royal writ is inscribed on this stone by Ichuran Iravi of the temple."



Thus it will be seen that this Tamil portion of the inscription adds a few particulars to those found in the Sanskrit verse above cited. A fracture having occurred on the lower right-hand corner of the front part of the tablet, a few words of the royal writ are irrecoverably lost. But fortunately these words happen only to be those describing the lands from which the smaller portion of the supply, viz. six *kalam* of paddy, is to be drawn. It will be noticed that even as late as 578, the measure used was called *kalam* and not *kōṭṭai*, *marakkāl*, or *parai*, as at present. The word *perai* occurs as a part of the name of a particular piece of land, and it seems to me that the underivable modern term *parai*, used in Trivandrum and North Travancore both as land and paddy measure, might be traced to *perai* and therefore to *peru*, meaning 'to contain,' 'to be worth,' or 'to multiply.' I have rendered the *illaḷam* as 'home measure,' and if I am right in my interpretation it will imply that some foreign measure was also then current in the country. The word *raicadēva* usually means certain offerings to departed forefathers, and since clarified butter alone is provided for, we have to take the offerings as having been of the nature of a sacrificial fire. As in our former documents, so in this we find reference made to the village councils of those days, which, it would appear, had influence and independence enough to obstruct the provisions of a royal charter. In the case of such obstruction, however, provision was made for an appeal to be taken to the 'door,' which we may take to be the door<sup>3</sup> of the temple, and, therefore, to the Government authorities connected with the temple. The curious caste name *Vāriyan* occurs in this inscription: and the attempts made to explain the term are so typical of the spirit of myth-making, so characteristic of Eastern scholarship, that I am tempted to borrow a passage on the subject from the pages<sup>4</sup> of the last Census Report of Travancore:—

"Sri-Paraśurāma," so runs the paragraph on *The Origin and Caste Derivation of Vāriyars*, "having brought in Brāhmanas from outside to colonize Malabar, detailed the Sūdras to do menial services for them. The Brāhmanas finding the Sūdras unfit from a religious point of view for pagoda service, they prayed to Paraśurāma to help them in their difficulty. Sri-Paraśurāma appeared unto them and created out of water a new caste for pagoda service. They were called Vārijanmar (from the root *vāri* — water), which gradually became Vāriyanmar." Thus in the attempt to trace a clear Dravidian word to a Sanskrit root, the special creation hypothesis is strained to breaking point. But the derivation, however gratifying to the Sanskrit grammarian, does not satisfy the Nambūri philosopher, as it leaves unsettled the water-made Vāriyar's position in the Āryan hierarchy. A new tradition is therefore invented, and the paragraph goes on to add:—"There is also another tradition current about their origin, according to which a certain Sūdra woman was doing menial service in the pagoda. She was ordered by the Brāhmanas employed in the temple to sweep away the bones, etc., that lay within the precincts of the pagoda. She did so, in consequence of which her caste people excommunicated her from their order. But the Brāhmanas allowed her to remain in the pagoda service separate from her own caste people. She and her descendants were permitted to live on terms of *sambandha* with Brāhmanas, thus constituting them into a separate caste, and forbidding them to interline with Sūdras. According to the ordinances of Yājñavalkya, the offspring of a mixed connection of a Brāhman with a Sūdra woman were termed Vāriyars." Thus, then, does the Nambūri seek to check the undue aspirations of his cleanly Vāriyar colleagues in the temple by assigning to them a Sūdraic origin. But the Vāriyars themselves are not wanting in inventive genius, and so the paragraph concludes with yet another tradition of their origin. "According to the *Bhūgōlapurāṇa*," continues the Report, "there lived in Trichur a certain old Nambūri Brāhman married to a young Brāhman girl. Wishing for progeny she commenced a course of devotion to the village god, one portion of which was the making of garlands of flowers

<sup>3</sup> Till recently the official term for a revenue district was *maṇḍapattam enḍukkal*, meaning the 'door of the maṇḍapa.' This Malayāḷam word is fast giving way to the Hindustani term *tālik*.

<sup>4</sup> See page 746.



daily for the god. This is considered one of the modes of propitiating a Hindû god, who heard her prayer, and she in due course conceived. Her old husband, however, suspected her of infidelity and discarded her. From that day forward the pagoda authorities also refused to accept the garlands of flowers she used to make for the deity. She was, however, resolute in her pious work, and placed the garlands daily on the temple steps notwithstanding and returned home. The flower garlands which she so left on the steps used to be seen the next day on the god's image, day after day. This miracle attracted the notice of the holy Brâhmins, who therefrom declared her immaculate, and said that the conception was the result of divine will. She was not, however, taken back into their own community, but a separate caste was started for her from that day, her occupation being making of flower garlands and other such temple service."

We are thankful to the Census Commissioner for having embodied these traditions in his *Report*; but it would be idle indeed to criticise them. They would have been even beneath our notice but for the currency and credence such false derivations receive in this land, even when the etymology of a word lies, as in this case, unmistakably on the surface. 'Vâriyan' is obviously the man with the *vâri*, and *vâri* in Tamil means a broomstick or rake — *vârukki* and *vâriyal* being other derivatives, in everyday use, from the same root, *vâr*, to collect, clean, or sweep. Sweeping the inner court of the temple was undoubtedly one of the special duties of the original Vâriyar or Vârer, however much his descendants may now prefer the more leisurely and dignified function of tying up flower garlands for the use of the deity inside. Our Vâriyan, Âdityan Âdityan of Sâttanûr, it will be observed, had also a garland of flowers to supply, but the extra payment of the cooked rice offerings fixed by the grant would shew that he had other functions to discharge and other remunerations to receive.

But whatever were the duties and emoluments of the Vâriyan in question, it is more important for us to note that the full name of the sovereign who ruled over Vêṇāḍ in 578 was **Sri-Vira-Kêraja-Mârtāṇḍavarman**, which the metrical necessities of the *śloka* contracted into king Mîrtāṇḍa. Equally, if not more important is the mention of the **Kiḷappêrûr** family name. It will be remembered that the earliest of our inscriptions giving this family designation is the one taken from Kaḍinaṅkuḷam, dated 389.<sup>5</sup> I have not yet succeeded in finding out how the Vêṇāḍ royal house came to be associated with a village so far north as Kiḷappêrûr in the Chirayinkil tâluk. Further on we shall see how in subsequent times an important branch of the original stock assumed an exclusive right to this title. Already perhaps the royal family was getting split up into distinct branches, and it was found necessary thus to designate the branch to which the reigning sovereign of the time belonged.

But these doubts are nothing by the side of a more serious difficulty created by Mr. Shungoony Menon. For whatever was meant by the addition of the Kiḷappêrûr family name in this particular case, the inscription leaves no room for the least doubt that **Sri-Vira-Kêraja-Mârtāṇḍavarman** was the name of the Vêṇāḍ sovereign in 578. But Mr. Shungoony Menon tells a different story. Having noted the death of Kêrajavarman three months after he succeeded to the throne of his uncle Ravivarman in 557 M. E., the author says: "Kêrajavarma Kulasêkhara Perumâl was succeeded by his twin brother Chêra-Udayamârtāṇḍavarman. The reign of this sovereign was longer than that of all the Travancore monarchs. His Highness ascended the *masnad* while he was sixteen years of age and died at the ripe age of seventy-eight after a reign of sixty-two years. His reign was of a mixed character, partly attended with prosperity, and partly with troubles and annoyances, as is natural during such a long period, in which many vicissitudes might be expected. His Highness Chêra-Udayamârtāṇḍavarman performed the coronation ceremonies, and was styled **Kulasêkhara-Perumâl**. During the reign of this sovereign all the south-eastern possessions of Travancore on the Tinnevely side were regained, and the sovereign often resided at Valliyûr and Chêramahâ-

<sup>5</sup> *Ants*, Vol. XXIV, p. 307.



dévi. In consequence of the mild and unwarlike disposition of this king, some of the subordinate chiefs in the east became refractory, and there was constant fighting, and latterly, while the sovereign was residing at Trivandrum, the chief of Rettiapuram invaded Valliyūr, and the king's nephew, being defeated in battle and fearing disgrace, committed suicide. In these places, several grants of lands made by this Kulasekhara-Perumāḷ remain, some of which we have already noticed. Chēramahādēvi was his favourite residence, and consequently this sovereign was called **Chēra-Udayamārtāṇḍavarman**. Towards the close of his reign, suspecting unfair proceedings on the part of the chief men of the Pāṇḍya state, the residence of the royal family was removed to Elayadathunad Hottarakaray (Kottarakkarai?) and a governor was appointed to rule Valliyūr and other possessions in the east. This sovereign died in 619 at the ripe age of seventy-eight years.\* Mr. Shungoony Menon then by way of illustration gives a portrait of the king Chēra-Udayamārtāṇḍavarman. As this is one of the few reigns in the early Malabar centuries of which the author attempts to give us any particulars, it would have helped us more than this attractive picture, if he had indicated the sources from which he borrowed his information. In itself it does not look very probable that the name Chēra-Udaya could have been derived from Chēramahādēvi. Chēramahādēvi itself is explicable only as "(the village of) the great queen of Chēra." Even supposing it to be a contraction for Chēramahādēvi-Udaya, we have the irrefutable evidence of our inscriptions to prove that up to 578 at least, that is, up to the twenty-first year of his supposed long reign, he had neither that title nor the designation **Kulasekhara-Perumāḷ**, since a formal royal writ is the last place where such omissions would be permitted. On the other hand, the document proves that the king who ruled over Vēṇāḍ in that Malabar year had a distinctly different word as an integral part of his name. He was not, as Mr. Shungoony Menon tells us, Chēra-Udayamārtāṇḍa-Kulasekhara-Perumāḷ, but **Sri-Vira-Kēraḷa-Mārtāṇḍavarma-Tiruvāḍi**. Remembering how easily mistakes in dry lists of long compound names may occur, we could have supposed Chēra-Udayamārtāṇḍa to have been either a predecessor or a successor of our Vira-Kēraḷa-Mārtāṇḍavarman of 578, but for a remarkable coincidence. Both Mr. Shungoony Menon and the author of our Sanskrit *śloka* are agreed as to the characteristic *mildness* of the sovereigns they respectively describe. But what confidence this singular circumstance breeds is rather rudely shaken by Mr. Shungoony Menon's reference to the Rettiapuram chief. Rettiapuram may be taken for Ettaiyapuram, of which it is a vulgar corruption. But the Ettaiyapuram Zamindārī was not itself in existence about this time to attack Valliyūr in the confines of Travancore. The traditions cherished by the family itself do not claim for its founder a higher antiquity than 1423 A. D. Dr. Caldwell thus summarizes the legends connected with the foundation of the Zamindārī: "On the defeat of Anna Dēvarāja, king of Vijayanagara, by Muḥammad 'Alā'uddīn, one Kumaramuttu Ettappa Nāyaka, the ancestor of the Ettaiyapuram Zamindārs, fled from Chandragiri, in company with 64 armed relations, 309 men at arms, and 1,000 dependants, with a certain number of accountants and others, and took refuge with Ati Vira Parākrama Pāṇḍya Rāja at Madura, who appointed them to repress outrages in the country of the Kallars, and gave them some villages therein for their maintenance. This is represented to have taken place between 1423 and 1443. In process of time they moved on towards the south and became possessed of various villages in the Tinnevely district, one of which, to which they gave the name of Ettaiyapuram, they made the capital."† Now, it is foreign to our purpose to test the truth of this traditional account of the origin of the Ettaiyapuram Zamindārī. Whatever errors there may be in this account, it does not err on the side of modesty in the date assigned to its founder. If Kumaramuttu Ettappa Nāyaka came really from Chandragiri, it is more likely that he fled from the place when Chandragiri was taken by the Muḥammadans in 1645, than about 1423, when 'Alā'uddīn is said to have attacked Vijayanagara — a further statement for which it is difficult to find any support. If his flight on the other hand had anything to do with the fall of Vijayanagara, the more appropriate period would be about 1565

\* See page 94.

† History of Tinnevely, p. 84.



and not 1423. But even taking the latter date as the correct time for the original Ettappa Nāyaka, since we are told that only "in process of time" his successors established themselves at Ettaiyapuram, we cannot imagine how the "chief of Ettaiyapuram" could have invaded Valliyūr, not far from Cape Comorin, in the lifetime of Mr. Shungoonny Menon's Chêra-Udayamārtāṇḍavarman, who according to the author died in 619 M. E. or A. D. 1444.

But this last date raises a difficulty yet more formidable. We learn from an inscription at Nāvayakkalam, in the Chirayinkil tāluk, dated 7 a. m., Monday, Pūshya star, *pañchamī*, the 22nd Eḍavam, Kollam year 614, that the king of Vēṇāḍ on that date was Sri-Vira-Rāma-Mārtāṇḍavarman, and it is therefore impossible that Mr. Shungoonny Menon's Chêra-Udayamārtāṇḍavarman, whether he was or was not identical with our Sri-Vira-Kēraja-Mārtāṇḍavarman of 578, could have reigned up to 619, that is, full five years after the crown had passed to another individual. But curiously enough Mr. Shungoonny Menon mentions some sixty pages earlier and quite in another connection, an "inscription on the inner stone-wall of the Chêramahādēvi pagoda, dated Malayālam or Kollam year 614 (1439 A. D.), commemorating a grant by the Travancore king Chêra-Udayamārtāṇḍavarman to the pagoda at that place while the grantee was residing in the Chêramahādēvi palace." It is possible, of course, to reconcile the two inscriptions by supposing that Mr. Shungoonny Menon's is dated a month or so earlier than ours, in which case the year 614 would be the date both of the death of Chêra-Udayamārtāṇḍavarman and of the accession of Sri-Vira-Rāma-Mārtāṇḍavarman. But in scientific researches nothing can be more dangerous than taking matters on trust. We have therefore to examine the Chêramahādēvi inscription afresh. The Nāvayakkalam inscription, also, is too important to be hurriedly disposed of. Until, then, these two inscriptions are fully discussed, we may provisionally suppose that Sri-Vira-Kēraja-Mārtāṇḍavarman was otherwise known also as Chêra-Udayamārtāṇḍavarman, and that he continued to rule till the end of the sixth Malabar century — the period here taken up for investigation.

#### Conclusions.

Before concluding I shall briefly recount the results arrived at in this paper. Unlike the fourth and fifth centuries dealt with in my previous paper, the sixth has not been left a pure blank in the history of Travancore, to be filled up by epigraphy. Besides Mr. Shungoonny Menon's *History*, which I have more than once alluded to, there is a more authoritative publication, the *Government Almanac*, in which will be found a list of 35 sovereigns of Travancore, of whom the first four fall within our period. We have therefore to present the results of our inquiry in two aspects — a positive and a negative, consisting respectively of what we are able to affirm and what we are able to deny. The facts we affirm are:— (1) that in Saka 1296, corresponding to the Kollam year 550, the king of Vēṇāḍ was Āḍityavarman surnamed Sarvāṅganātha; (2) that on the 27th Mēsham, 578 M. E., or Saka 1325, the same country was governed by Sri-Vira-Kēraja-Mārtāṇḍavarman-Tiruvāḍi of Kilappērūr; and (3) that on the 22nd Rishabha, 614 M. E., the king of the country was Sri-Vira-Rāma-Mārtāṇḍavarman. These few facts, no doubt, have many gaps; but so far as they go, they are indubitable — or to be strictly accurate — very nearly so. Being such, they enable us to deny, with proportionate confidence, certain statements commonly believed to be true on the strength of the authorities above named. Mr. Shungoonny Menon's list of Travancore kings for the same period would stand thus:— (1) Āḍityavarman, who died in 510 M. E.; (2) Sri-Vira-Rāma-Mārtāṇḍavarman, who reigned from 510 to 550; (3) Ravivarman, who ruled from 550 to 557; (4) Kērajavarma-Kulaśekhara-Perumāḷ, who died 3 months after his coronation in 557; and (5) Chêra-Udayamārtāṇḍavarman-Kulaśekhara-Perumāḷ, who ruled from 557 to 619.

The list in the *Travancore Almanac* omits Āḍityavarman, and begins with his successor in the above table. From the way in which it is printed with no reference to Mr. Shungoonny Menon's *History*, one would be led to think that it had some independent foundation; but closer examination tends to shew that its independence consists entirely in its orthography. Year after year for



the last quarter of a century and more, this perennial page<sup>8</sup> in the Annual informs us (1) that Sri-Vira-Rāma-Mārtāṇḍavarma-Rāja ruled 40 years beginning with 1335-36; (2) that Ravivarman-Rāja ruled for 7 years beginning with 1375-76; (3) that Kaler Kulasēkhara-Perumā ruled for a short time in the year 1382-83; and (4) that Chēra-Udayamārtāṇḍavarman-Kulasēkhara-Perumā ruled for 62 years beginning with 1382-83. The dates given in this list, if taken to be in the Christian era, correspond well enough with the Malabar years given by Mr. Shungoony Menon, and with the exception of the name Kaler Kulasēkhara-Perumā, which can hardly be identified with Kēraḷavarman-Kulasēkhara-Perumā, the dissimilarities in the names might be set down to individual idiosyncrasies in spelling. Now our records enable us to deny almost all the statements supported by these two authorities, and they are the only two in the field. For instance, if there is any truth in the inscriptions I have explained to you, it must follow (1) that Vira-Rāma-Mārtāṇḍavarman could not have reigned up to 550 M. E.; (2) that Ravivarman could not have commenced his reign in that year; (3) that in 578 the king of Travancore was not known as Chēra-Udayamārtāṇḍavarman; and (4) that whenever Chēra-Udaya did commence his reign, he could not have continued on the throne till 619 M. E. We cannot, therefore, safely look to these authorities to fill up the gaps left by the records which I have presented to you. We must leave that good work to future research, more systematically conducted than mine has been. My spasmodic, unaided efforts serve, perhaps, only to render the very darkness of the subject visible. But it has been well said: "*Prudens quæstio dimidium scientiæ est.*" It is half way to knowledge when you know what it is that you have to know.

# ESSAYS ON KASHMIRI GRAMMAR.

BY THE LATE KARL FRIEDRICH BURKHARD.

Translated and edited, with notes and additions,  
by G. A. Grierson, Ph.D., C.I.E., I.C.S.

(Continued from p. 173.)

## THE INTRANSITIVE VERB.

147. This only differs from the conjugation of *سُوزَن* *sōzun*, in the tenses formed from the Past Participle, which are construed actively.

[The terminations are those given in § 35; which are simply added to the root. See, however, below.] Thus —

*کھوچن* *khōtsun*, to fear.

Aorist, I feared.

Masculine.		Feminine.	
Singular.		Singular.	
(1)	<i>کھوچس</i> ( <i>bo</i> ) <i>khūtsu-s</i>	<i>کھوچس</i> <i>khūtsu-s</i>	
(2)	<i>کھوچک</i> ( <i>tsq</i> ) <i>khūtsu-k</i>	<i>کھوچک</i> <i>khūtsu-k</i>	
(3)	<i>کھوچ</i> ( <i>su</i> ) <i>khūtsu</i>	<i>کھوچ</i> ( <i>so</i> ) <i>khūts</i>	
Plural.		Plural.	
(1)	<i>کھوچ</i> ( <i>asi</i> ) <i>khūtsi</i>	<i>کھوچ</i> <i>khūtsi</i>	
(2)	<i>کھوچو</i> ( <i>tohi</i> ) <i>khūtsi-oq</i>	<i>کھوچو</i> <i>khūtsi-oq</i>	
(3)	<i>کھوچ</i> ( <i>tim</i> ) <i>khūtsi</i>	<i>کھوچ</i> ( <i>timq</i> ) <i>khūtsi</i>	

<sup>8</sup> Travancore Almanac for 1895, p. 92.

<sup>9</sup> For vowel changes, see § 139.



[The statement that the terminations used are those given in § 35 must be taken with some reservation. The terminations there given are literal transcriptions of the ones found written in the Persian characters. In the feminine singular, the vowel written in § 35 as *i* or *e* is not pronounced at all when it ends a word. Before *s* and *k* it has a very indefinite sound, something like that of a short German *ä*, and, I have therefore transliterated it in the above paradigm by *ə*, as I have done in the case of transitive verbs (vide §§ 90 and ff.), and as I shall do in future. The vowel of the feminine plural is usually *e* (written *i* in the Persian, and *ya* in the Sāradā character). As explained in § 90, when this *e* (*i*, *ya*) is preceded by *tr*, *tsh*, *z*, or *s*, it becomes *a*. This rule was not known to the author, and, indeed, has not hitherto appeared in any printed grammar. The author has hence been once or twice misled by the loose way in which the vowels are written in the Persian character. These mistakes, I have taken the liberty of silently correcting.]

The following three verbs, however, do take *e* (Persian *i*, Sāradā *ya*) in the feminine, plural: *ket̄sun*, to be wet; *rōtsun*, to be pleasant; *vet̄sun*, to fit into. Thus, *rōtsə* (not *rōtsa*), they (fem.) were pleasant.]

147a. [NOTE. — This tense, the Aorist, used actively, only occurs in the case of fifty-seven intransitive verbs. These verbs have been carefully listed by the author of the *Kāśmīrāśābdā-mṛita*, and are as follows. As will be seen subsequently this list is very important. Indeed, the verbs contained in it almost form a separate conjugation. For the sake of brevity, I shall henceforth call them "Listed Verbs."

- |  |  |
|--|--|
| (1) <i>Thakun</i> , to be weary.                   | (30) <i>Wayun</i> , to suit.                   |
| (2) <i>Pakun</i> , to go.                          | (31) <i>Kharun</i> , to be unpleasant.         |
| (3) <i>Samakhun</i> , to meet.                     | (32) <i>Tarun</i> , to cross.                  |
| (4) <i>Hokhun</i> , to be dry.                     | (33) <i>Pharun</i> , to be a cause of loss to. |
| (5) <i>Tagun</i> , to be able to be done.          | (34) <i>Phērun</i> , to go round.              |
| (6) <i>Shongun</i> , to sleep.                     | (35) <i>Marun</i> , to die.                    |
| (7) <i>Lagun</i> , to be applied.                  | (36) <i>Sōrun</i> , to be spent.               |
| (8) <i>Katsun</i> , to be moist.                   | (37) <i>Galun</i> , to melt.                   |
| (9) <i>Khōtsun</i> , to fear.                      | (38) <i>Tealun</i> , to escape.                |
| (10) <i>Pat̄sun</i> , to have trust.               | (39) <i>Ḍalun</i> , to be unsteady.            |
| (11) <i>Rōtsun</i> , to be pleasant.               | (40) <i>Ḍōlun</i> , to be useless.             |
| (12) <i>Vet̄sun</i> , to fit into.                 | (41) <i>Phalun</i> , to wear out (of clothes). |
| (13) <i>Het̄sun</i> , to rot.                      | (42) <i>Pholun</i> , to flower.                |
| (14) <i>Gat̄hun</i> , when meaning 'to be proper.' | (43) <i>Mēlun</i> , to be met.                 |
| (15) <i>Wopasun</i> , to be born.                  | (44) <i>Bovun</i> , to be.                     |
| (16) <i>Darun</i> , to burn.                       | (45) <i>Rāvun</i> , to be lost.                |
| (17) <i>Rōsun</i> , to remain.                     | (46) <i>Doshun</i> , to trickle.               |
| (18) <i>Phat̄un</i> , to be split.                 | (47) <i>Pōshun</i> , to be complete.           |
| (19) <i>Phufun</i> , to be burst.                  | (48) <i>Mashun</i> , to forget.                |
| (20) <i>Rōsun</i> , to be stopped.                 | (49) <i>Rōshun</i> , to be angry.              |
| (21) <i>Boḍun</i> , to sink.                       | (50) <i>Asun</i> , to be.                      |
| (22) <i>Wātun</i> , to arrive.                     | (51) <i>Khasun</i> , to mount.                 |
| (23) <i>Wothun</i> , to rise.                      | (52) <i>Phasun</i> , to be entangled.          |
| (24) <i>Tshenun</i> , to be cut.                   | (53) <i>Bacun</i> , to dwell.                  |
| (25) <i>Sapanun</i> , to become.                   | (54) <i>Lasun</i> , to live.                   |
| (26) <i>Wupun</i> , to burn inwardly.              | (55) <i>Lōsun</i> , to be weary.               |
| (27) <i>Shrapun</i> , to be digested.              | (56) <i>Wasun</i> , to descend.                |
| (28) <i>Prayun</i> , to be pleasing.               | (57) <i>Behun</i> , to sit.                    |
| (29) <i>Layun</i> , to be worth.                   |  |



The importance of this list will be gauged from the fact that *these are the only Intransitive verbs which change either their radical vowel or their radical consonant in the past tenses.* As will be explained subsequently (§ 159), many Transitive verbs, and certain of the above fifty-seven Intransitive verbs are liable to change the final consonants of their roots, both in the feminine of the Aorist, and throughout the Pluperfect II. Many are also liable to change the radical vowel in the Aorist, but not in the Pluperfect II. As only those Intransitive verbs which are included in the above list use the Aorist, no other nenter verb ever changes its Radical Vowel. Moreover, as only those Intransitive verbs which are mentioned in the above list are liable to change their final consonant, no other Intransitive verbs do so.

For instance, amongst the Intransitive verbs which change both their radical vowel, and their final consonant is the verb *pakun*, to go. It is mentioned in the above list. Its 3rd person Aorist is —

*Pak<sup>n</sup>*, he went.  
*Pach*, she went.  
*Pak<sup>i</sup>*, they went.  
*Pach<sup>a</sup>*, they went (fem.)

If *pakun* had not been in the above list, this tense would not have occurred at all. Its 3rd Sing. Plup. II. is *pachy<sup>dv</sup>*, in which, according to rule, the *k* is changed to *ch*.

But, now, take the verb *ṣhikun*, to be firm. As it is not in the above list it has no Aorist, and uses the Plup. II. instead of that tense. In its Plup. II., it does *not* change its *k* to *ch*, as it is unlisted. Its Plup. II. is, therefore, *ṣhiky<sup>dv</sup>*, not *ṣhicky<sup>dv</sup>*.]

#### 148. Pluperfect II.

(First form *كهرچمت اوس* *khātsamut ōus*.)

	Singular.	Plural.
(1)	m. <i>كهرچوس</i> <i>khōtsōs</i>	<i>كهرچي</i> <i>khōtsōy</i>
	f. <i>كهرچايس</i> <i>khōtsōya-s</i>	<i>كهرچي</i> <i>khōtsōyā</i>
(2)	m. <i>كهرچوك</i> <i>khōtsōk</i>	<i>كهرچو</i> <i>khōtsō-ō</i>
	f. <i>كهرچايك</i> <i>khōtsōyā-k</i>	<i>كهرچي</i> <i>khōtsōyi-ō</i>
(3)	m. <i>كهرچور</i> <i>khōtsōr</i>	<i>كهرچي</i> <i>khōtsōy</i>
	f. <i>كهرچي</i> <i>khōtsōyā</i>	<i>كهرچي</i> <i>khōtsōyā</i>

148a. As in the case of Transitive verbs (*vide* § 103), I reproduce this tense as given by the author. Wade gives for this tense, instead of *khōtsōr*, *dōryōr*, he ran, fem. *dōryi*; pl. masc. *dōrēi* or *dōry*, fem. *dōryi*. According to the *Kāśmīrābhāṣā*, there are three kinds of Past Tenses, viz.:—

- (1) *Bhāta*, or Immediate Past.
- (2) *Sāmānya-bhāta*, or Indefinite Past.
- (3) *Pūrva-bhāta*, or Pluperfect.

No. (1) is used only when the act done is near in point of time. Thus, *kornā*, he did (i. e., he has just done); *khōtsu*, he feared (i. e., he has just feared).

No. (2) is simply a Past Tense, and should properly be called an Aorist, as it simply refers to Past Time, without reference to whether the act done is near or distant, in point of time. E. g., *karyōn*, he did; *khōtsōr*, he feared.

No. (3) is used when the act done is distant in point of time. Thus, *karyān*, he had done (he did it a long time ago); *khōtsā*, he had feared (he feared a long time ago, and fears no longer).



The same author divides Intransitive verbs into two classes:—

- (a) Listed Verbs, i. e., the 57 verbs given in § 147a.
- (b) Others.

The Intransitive Immediate Past (called the Aorist in this Grammar) only occurs in the case of Listed Verbs.

The Indefinite Past (called Pluperfect II. in this grammar) of Intransitive Verbs is thus conjugated, according to the same author. The verb taken as an example is *pakun*, to go which is a Listed Verb, and in which, consequently, the *k* becomes *ch* in the Immediate Past (Plup. II.)

Singular.		Plural.	
Masculine.	Feminine.	Masculine.	Feminine.
(1) <i>pachyá-s</i>	<i>pachyéya-s</i>	(1) <i>pachyá</i>	<i>pachyéya</i>
(2) <i>pachyá-k</i>	<i>pachyéya-k</i>	(2) <i>pachyé-wa</i>	<i>pachyé-wa</i>
(3) <i>pachyáw</i>	<i>pachyéya</i>	(3) <i>pachyá</i>	<i>pachyéya</i>

In the case of Listed Verbs, this is used in its proper sense as an Indefinite Past.

In the case of non-listed verbs, it is not used as an Indefinite Past, but is used instead of the Immediate Past. Thus, take the non-listed verb *mokulus*, to be released. Its Plup. II. is *mokalyáw*, he was released, — and is used as an Immediate Past only. It means 'he has just been released,' though *pachyáw* does not mean 'he has just gone.'

The Intransitive Pluperfect is as follows. It will be seen that the Feminine is the same as in the Indefinite Past.

Singular.		Plural.	
Masculine.	Feminine.	Masculine.	Feminine.
(1) <i>pachyá-s</i>	<i>pachyéya-s</i>	(1) <i>pachyá</i>	<i>pachyéya</i>
(2) <i>pachyá-k</i>	<i>pachyéya-k</i>	(2) <i>pachyá-wa</i>	<i>pachyé-wa</i>
(3) <i>pachyáw</i>	<i>pachyéya</i>	(3) <i>pachyá</i>	<i>pachyéya</i>

In the case of Listed Verbs, this tense is used as a Pluperfect. Thus, *pachyáw*, he went (a long time ago).

In the case of non-listed verbs, it has the force of an Indefinite Past. Thus, *mokalyáw*, he was released, he got loose.

In the case of non-listed verbs, whose roots end in vowels, it is also used as a Pluperfect. thus, from *pena*, to fall, *peyáw*, he fell (either he fell, or he fell a long time ago).

The Pluperfect of non-listed verbs, whose roots end in consonants is formed by inserting *i* before the *y* of the first form. Thus —

Singular.		Plural.	
Masculine.	Feminine.	Masculine.	Feminine.
(1) <i>mokaliyá-s</i>	<i>mokaliyéya-s</i>	(1) <i>mokaliyá</i>	<i>mokaliyéya</i>
(2) <i>mokaliyá-k</i>	<i>mokaliyéya-k</i>	(2) <i>mokaliyá-wa</i>	<i>mokaliyé-wa</i>
(3) <i>mokaliyáw</i>	<i>mokaliyéya</i>	(3) <i>mokaliyá</i>	<i>mokaliyéya</i>

In the case of verbs ending in *ts*, *tsch* or *z*, the *y* (and *iy*) is omitted in these tenses, and we get the following forms. The verb *khótsun*, to fear (a Listed Verb), is taken as the example.

- (a) Indefinite Past in the case of Listed Verbs; Immediate Past in the case of non-listed verbs.

Singular.		Plural.	
Masculine.	Feminine.	Masculine.	Feminine.
(1) <i>khótsá-s</i>	<i>khótsáya-s</i>	(1) <i>khótsá</i>	<i>khótsáya</i>
(2) <i>khótsá-k</i>	<i>khótsáya-k</i>	(2) <i>khótsá-wa</i>	<i>khótsáya-wa</i>
(3) <i>khótsáw</i>	<i>khótsáya</i>	(3) <i>khótsá</i>	<i>khótsáya</i>



Similarly we have:—

- (b) Pluperfect, in the case of Listed Verbs; Indefinite Past, in the case of non-listed verbs; Pluperfect, also, in the case of non-listed verbs.

Singular.		Plural.	
Masculine.	Feminine.	Masculine.	Feminine.
(1) <i>khôtsâ-s</i>	<i>khôtsâyâ-s</i>	(1) <i>khôtsây</i>	<i>khôtsâyâ</i>
(1) <i>khôtsâ-k</i>	<i>khôtsâyâ-k</i>	(2) <i>khôtsâ-wâ</i>	<i>khôtsâyâ-wâ</i>
(3) <i>khôtsâ</i>	<i>khôtsâyâ</i>	(3) <i>khôtsây</i>	<i>khôtsâyâ</i>

The following twelve verbs, however, do insert *y*, and are in other respects treated like the verb *pakun*.

- (i.) Listed verbs:—*Katsun*, to be wet; *rôtsun*, to be pleasant; *vetun*, to fit into.  
 (ii.) Non-listed verbs:—*Grotsun*, to be splashed out of a vessel; *tsotsun*, to be without employment, be not current; *tshotsun*, to be empty; *lêsun*, to be sharp; *parun*, to be fit; *brarun*, shine; *bâwarun*, to be pleasant; *letsun*, to be weak; *shrôtsun*, to be pure.

If the base of the verb ends in *ts*, *tsh*, or *s*, it does not use the Pluperfect in *iyâ*. The form in *â* is used instead. Thus, *khôtsâ* means both 'he feared,' and 'he feared a long time ago.'

These rules about bases in *ts*, *tsh* and *s*, apply not only to verbs like *khôtsun*, whose roots end in one of these letters, but also to verbs, whose final root-consonant (*t*, *tsh*, or *s*), is changed to *ts*, *tsh*, or *s*, in the Plup. II. E. g., *wâtsun*, to arrive (Listed Verb), Plup. II. *wâtsâ*. On the other hand, *tatsun*, to be warm, is not a listed verb. It hence does not change its final consonant, and its Past Tenses are — Immediate Past, *tatyâ*; Indefinite Past, *tatyâ*; Pluperfect, *tatyâ*.

149. [The original does not give the other tenses formed from the past participles of the intransitive verb, but as they are conjugated actively, not passively, the translator gives them here on his own authority.

#### 150. Perfect.

I have feared, etc.

Masculine.		Feminine.	
Singular.			
(1) <i>bo</i> <i>chhus khûtsmut</i>	(بُ) چھس کھوچمٹ	(بُ) چھس کھوچمٹ	<i>bo</i> <i>chhas khûtsmuts</i> <sup>22</sup> a
(2) <i>tsa</i> <i>chhak khûtsmut</i>	(جَ) چھک کھوچمٹ	(جَ) چھک کھوچمٹ	<i>tsa</i> <i>chhak khûtsmuts</i>
(3) <i>sa</i> <i>chhu khûtsmut</i>	(سَ) چھ کھوچمٹ	(سَ) چھ کھوچمٹ	<i>sa</i> <i>chhe khûtsmuts</i>
Plural.			
(1) <i>qat</i> <i>chhi khûtsmqat</i>	(اَسَ) چھ کھوچمٹ	(اَسَ) چھ کھوچمٹ	<i>qat</i> <i>chhe khûtsmqat</i>
(2) <i>toht</i> <i>chhiwa khûtsmqat</i>	(تَہ) چھو کھوچمٹ	(تَہ) چھو کھوچمٹ	<i>toht</i> <i>chhewa khûtsmqat</i>
(3) <i>tim</i> <i>chhi khûtsmqat</i>	(تِہ) چھ کھوچمٹ	(تِہ) چھ کھوچمٹ	<i>tim</i> <i>chhe khûtsmqat</i>



## 151. Pluperfect I.

I had feared, etc.

Masculine.		Singular.		Feminine.	
(1)	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } \delta awk \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$
(2)					
(3)					
Plural.		Plural.		Plural.	
(1)	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } \delta awk \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$	$\left\{ \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{كُؤْجَمَت } khūtmūt \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$
(2)					
(3)					

## 152. Future Perfect and Dubitative.

I shall have, or I may have feared, etc.

Masculine.	
Singular.	
(1)	$\left. \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta aw \\ \text{أَوْسَك (أُ تَق) } \delta awk \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\} khutamat$
(2)	
(3)	
Plural.	
(1)	$\left. \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta aw \\ \text{أَوْسَك (أُ تَق) } \delta awk \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\} khutamat$
(2)	
(3)	

The feminine is the same as the masculine, except that the feminine forms of the past participle (كُؤْجَمَت *khūtmūt* and كُؤْجَمَت *khūtmūt*), and in the 3rd person the feminine pronouns (أُ *so* and أُ *tim*) are used.

## 153. Optative Perfect.

Masculine.

Singular.

(1)	$\left. \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{أَوْسَك (أُ تَق) } \delta awk \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$
(2)	
(3)	

Plural.

(1)	$\left. \begin{array}{l} \text{أَوْسَ (أُ بَو) } \delta awa \\ \text{أَوْسَك (أُ تَق) } \delta awk \\ \text{أَوْسَ (أُ س) } \delta a \end{array} \right\}$
(2)	
(3)	

Feminine as in the Future Perfect.]



154. The following is the Aorist of the intransitive verb پيٽن *peun*, to fall:—

(1)	m.	پيٽس <i>peyda</i>	پي پي <i>peyi</i>
	f.	پيٽس <i>peyas</i>	پيد پي <i>peyi</i>
(2)	m.	پيٽوڪ (پك) <i>pehik (pih)</i> (پيٽوڪ) <i>peyda (pyda)</i>	
	f.	پيدڪ <i>peyak</i>	پيٽوڪ <i>peyda</i>
(3)	m.	پيٽو (پو) <i>peṭ (pet)</i> <sup>23</sup>	پي پي or پيٽي <i>peyi or peyēyi</i>
	f.	پيد <i>peyi</i> or پيٽي <i>peyēyi</i>	پيد پي or پيٽي <i>peyi or peyēyi</i>

(To be continued.)

### MISCELLANEA.

#### CHEYLA.

THIS would appear to be the form under which this well-known word usually appeared to the Anglo-Indian of a century ago. It was then in common use in senses which are not to be found in Yule's *Hobson-Jobson*, nor curiously enough in any of the Indian Dictionaries available to me. Originally a Hindu word meaning a 'servant,' many changes have been rung upon it in Hindu life, so that it has meant a slave, a household slave, a family retainer, an adopted member of a great family, a dependant relative and a soldier in its secular senses; a follower, a pupil, a disciple and a convert in its ecclesiastical senses. It has passed out of Hindu usage into Muhammadan usage with much the same meanings and ideas attached to it, and has even meant a convert from Hinduism to Islām.

In the last century, persons bearing the title — it can hardly be called the stigma — of *chela* played so important a part in current politics, and the word was so familiar in its applied senses, that to the Anglo-Indian of that day it required no reference and no explanation, though nowadays some of the secondary senses have become so far forgotten that the modern Dictionaries have missed them, and so comprehensive a work as Burnell's and Yule's *Hobson-Jobson* has failed to record it.

I, therefore, make no apology for the lengthy quotations which follow to prove the uses to which it has been put, and giving its history for the last four centuries. R. C. TEMPLE.

#### I.

##### The Dictionaries.

1854. — "Cherā, chelā, a disciple, a pupil, a servant, a slave." — *Lodiana Mission Panjabi Dictionary*, s.v.

1857. — "Chet, chetāk, cherā, cherā, chela, a servant, a slave brought up in the house, a pupil, a disciple." — *Forbes, Hindustani Dictionary*, s.v.

1857. — "Chēlā, by redup. chēlāchēlā (chēlā, Hind.) a disciple, a pupil, an élève of." — *Molesworth, Marathi Dictionary*, s.v.

1872. — "Chit . . . . . to be a servant . . . . . cheta, chetaka, cheda, chedaka, a servant, a slave, a minister who fulfils an appointed duty." — *Monier-Williams, Sanskrit Dictionary*, s.v.

1875. — "Ceṭako, ceṭo (ceṭa), a servant, a slave." — *Childers, Pali Dictionary*, s.v.

1875. — "Cherā, cherā, chelakā, chelā, from cheda, a servant, slave brought up in the house, a pupil, a disciple." — *Bate, Hindi Dictionary*, s.v.

1879. — "Chēlā, . . . . . S. cheta, Pali cheto, a disciple, learner, follower." — *Fallen, Hindustani Dictionary*, s.v.

1884. — "Chet, chetāk, cherā, cherā, cherwā, chēlā, chelakā . . . . . servant, slave, . . . . . (S. chetakah and chedakah) a servant, a slave (brought up in the house) — a pupil, disciple, follower." — *Platts, Hindustani Dictionary*, s.v.

1885. — "Chelā (Hindi, said to be from the Sanskrit cheta, a servant), a disciple, a pupil: especially the disciple of a guru or a mahanta. In Kāngrā also a magician." — *Whitworth, Anglo-Indian Dictionary*, s.v.

1888. — "Chēlā (Sanskrit chetaka, chedaka) — a disciple of an ascetic or holy man: in slang a hanger-on at a rich man's house who eats scraps." — *Crooke, Rural Glossary*, s.v.



## II.

## Hindu Usage.

1891. — "We saw a little monastery of Attēts, founded by the chiefs of Bhyānar. It is called Jhalaca . . . . The head of the establishment, a little vivacious, hot, wild-looking being, about sixty years of age, came forth to bestow his blessing and to beg something for his order. He, however, in the first place elected me one of his *chelas* or disciples by marking my forehead with a *tika* of *khabeet*, which he took from a platter made of *dhak*-leaves, to which rite of inauguration I submitted with due gravity." — *Tod, Rajasthan*, Vol. ii., p. 612.

1892. — "It was one day remarked that, when refreshing in the *coond* or reservoir, Sirdar Sing [*ob.* 1762] did not lay aside his turban, which provoked a suspicion that he had no hair. The Rana [Rāja of Mēwār], impatient to get a peep at the bare head of the son of Chandrabham, proposed that they should push each other into the water. The sport began, and the Dodeah's turban falling off disclosed the sad truth. The jest was, however, not relished by the Sirdar, and he tartly replied in answer to his sovereign's question, 'what had become of his hair?' that 'he had lost it in his service in a former birth as *chela* by carrying wood upon his head to feed the flame when his sovereign as a *jogi* or ascetic performed penance (*tapasya*) on the hills of Badrinath . . . . *Chela* is a phrase which includes servitude or domestic slavery; but implies at the same time treatment as a child of the family. Here it denotes that of a servant or disciple." — *Tod, Rajasthan*, Vol. ii., pp. 527 f. and 528a.

1874. — "The menials [of Bikānir] are hereditary household slaves called '*chelas*.' They are, I believe, never sold by Rājput families of distinction, though they often form part of a bride's dowry. When not the children of slaves, they have usually been purchased in times of famine from their starving relations. Their work is light, and they are generally well treated, and sometimes placed in positions of high trust. But Thākurs, especially the inferior ones, occasionally act with much cruelty towards their slaves as well as their other dependants. '*Chelas*' who have fled from their masters are to be met with in British territory, where they often assume the caste of their former owners. The term '*chela*' signifies disciple rather than slave, and was applied to household servants by the large-minded Akbar . . . . whether in the use of this word the Rājputs were taught by Akbar or he by them, I cannot at present say:— [here is quoted the passage from Blochmann's *Asa*, i.,

254]. — *Powlett, Bikanir State*, p. 114. Repeated in part in *Rajputana Gazetteer*, Vol. i., 1879, p. 191.

1874. — "The Karauli forces organized in their present form by the late Mahārājā Madan Pāl are as follow:— . . . . Infantry . . . . Paltans, 1st, Gol Paltan (under a '*khasehela*' or household slave; 2nd, under a '*nankarchela*' or slave holding grant of land; 3rd, under a household slave)." — *Powlett, Karauli*, p. 40.

1878. — "Bakhtāwar Singh [of Ulwar] died in 1815 . . . . Banni Singh, then seven years old, was accepted as Rājā by the Rājputs and artillery (*golandārs*) headed by Akhe Singh Bānkiwat and an influential *chela* or household slave named Rāmū . . . . Rāmū and Ahmad Bakhsh [Khān, Vakil, afterwards Nawāb of Ferozpur and Lohāru] each tried to obtain for their respective parties the support of the Dohli Resident, Sir David Ochterlony . . . . Rāmū the faithful old *chela* died in 1825. His son Mulla had established a great influence over the young chief, and on the whole this influence was used for good, for he was kept under restraint and compelled to acquire some education. But Mulla treated him sometimes with such indignity as to excite the anger of the Rājputs and at last Akhe Singh had Mulla murdered to the extreme grief and displeasure of Banni Singh who expelled Akhe Singh from Ulwar." — *Powlett, Ulwar*, p. 23. Copied into *Rajputana Gazetteer*, Vol. iii., 1880, pp. 185 f.

1878. — "The household slaves or Khawās *Chelas* [of Ulwar] number about 200 . . . . Though known generally as *khawās chelas*, the special title of *khawās*, which is an honourable distinction, enabling the bearer to sit in Darbar is borne by only five. Rāmū, the faithful Minister and adherent of M. R. Bakhtāwar and Banni Singh, is the slave most distinguished in the history of the State. His family hold a valuable rent-free grant. Khawās Shao Bakhsh, Superintendent of stables, woods, etc., is at present the *chela* of most mark.

When in 1870 the Council of Administration was established and a fixed sum assigned for the expenses of the palace, the late chief neglected to supply maintenance to a number of the household slaves, who applied to the Political Agent for the means of support. The Council thought the opportunity a good one for permanently reducing the number of slaves in the palace and so far diminishing the servile influence which was the cause of much evil. It was consequently determined that the complaining *chelas* should either leave the service of the State or enter the



army as Fort Garrison Sepoys. This attempt to confer freedom upon them was resented as a cruel wrong. They had always been accustomed to live in the city of Ulwar, and leave it they declared they would not. It was only after a long time, and after every effort to change the decision of the Council failed, that they partially yielded." — *Powlett, Ulwar*, p. 124. Copied into *Rajputana Gazetteer*, Vol. iii, 1880, pp. 196f.

1884. — "Jā, landā kē ! Bhag jā ! tō kē jāne jog ?  
Jo dhāre hai jog kō, tiyāg shakal man  
bhōg.

Tiyāg shakal man bhōg : lūṭhan hai jog  
mān jog dahelā !

Pānchōṭ mār, pachē tiyāg dē : jog jogt  
kā chelā.

Go, thou son of cur ! Be off ! What  
doest thou know of saintship ?

Who takes the saintship, renounces all  
the desires of his heart.

Renounces all the desires of his heart :  
the saintship is hard and difficult in  
the world !

Put off the five (desires) and the twenty-  
five (lusts) : then canst thou be a jogt's  
disciple."

*Temple, Panjab Legends*, Vol. i,  
p. 327, *Legend of Nāth Dā*.

1885. — "He Gur Deo ! kare tum kīrpā ! Mālā  
ne tumhē bādē.

Kān phāyē mundrā dālō ; jog lēn kō dē.  
Nāth, chelā kar lījō ;

Jog kā restā dījō ;

Chīrō mere kdn ;

Aj, Gur, kīrpā kījō.

Hail, my Lord Gurū ! Have mercy !  
My mother sent me to thee.

Bore my ears, put in the (jogt's) ring :  
I am come to take the saintship.

My Lord make me a disciple.

Show me the way of devotion.

Bore my ears.

Have mercy, Gurū, on me to-day."

*Temple, Panjab Legends*, Vol. ii,  
p. 2f., *Legend of Gopi Chānd*.

1885. — "Gorakh chelān nān ākhā : 'Pūran  
kādho barmā te bār.

Eh nān chhālīṭe baras gazar gae, bahut  
pāl sande !

Eh dī jhabde pō mundrā, Jogt lēo  
bande.

Chelā kar dō Gorakh Nāth dā, siddh  
barā parkār.

Jad Jogt bendhōn lag pī Thakar Nāth  
ne kīṭī phunkār :

'Gurūt, ik merī garīh dī arāj hai, eh dā  
ajān nā mundrā pāo.'

Said Gorakh to his disciples : 'Take  
Pūran out of the hole.

Six and thirty years he has spent in it  
and suffered much pain !

Put the rings into his ears at once and  
make a Jogt of him.

Make him a follower of Gorakh, for he  
is a great saint.'

When they commenced to make him a  
Jogt, Thakar Nāth cried out :

'Sir Gurū, bear my humble petition, put  
not in the ear-rings without trial.'

*Temple, Panjab Legends*, Vol. ii,  
p. 440f., *Legend of Pūran Bhagat*.

1889. — [The following quotations exhibit the  
difference between the Hindu and Musalmān  
words in the same document.]

Ik sī murid Shakh dā safar dār nān farid

As kardmūt Miyān Walīdād Sāhib billī kō rūnd  
hond aur khādim nān cher bankar dīkhat  
dend . . . .

Phir jogt ne ghussē thākar das vīh chelē hor,  
Pakoran kdran Imām Sahib dē jaldī dīṭe for.

Alīm fāṭīl murid ban gae ; jāne bahut khudde.

Hāfīz ne ch rūnīd jān shāgird rasīd hamdā ; —  
Sāfī dā murid ban gā, karkā bahut chārd.

A disciple of Shakh (Ahmad Ghana) went on a  
long journey . . . . Miyān Walīdād mira-  
culously restored to life a dead cat and shewed  
himself to a follower in the form of a tiger  
. . . . Then the jogt in his wrath sent ten or  
twenty disciples more to seize the Imām quickly  
. . . . The wise and learned became his  
followers as all the world knows . . . .  
The Hāfīz heard that his own disciple had become  
a disciple of the Sāfī with all his heart. . . . —  
*Temple, Legends of the Panjab, The Saints of  
Jalandhar*, Vol. iii, pp. 169f., 185, 187, 198, 200,  
207, 210.

### III.

#### Muhammadan Usage.

1583. — "And many of His Majesty's [Akbar]  
special disciples in 991 [A. H.] called themselves  
chelāns in imitation of the use of this term among  
Jogīs." — *Baddont*, ii, p. 325, in *Blochmann*,  
*Āin-i-Akbari*, Vol. i, p. 253, n. i.

[*Tārīkh-i-Baddont*, text, Vol. ii, p. 324]. "In  
A. H. 991 the king [Akbar] erected two buildings  
outside the city where he might feed fakīrs both



Musulmán and Hindú; one he called Khairpúra and the other Dharmpúra. Some of Abû-l-Fazl's people had the charge and used to spend the king's money in procuring food. As the *jogis* also used to flock there in great numbers a separate receiving house was built for them and called Jogipúra. Nightly meetings were held in private with some of these men and they used to employ themselves in various follies and extravagancies in contemplation, gestures, addresses, abstractions and reveries, and in alchemy, fascination and magic. The king himself studied alchemy and used to exhibit the gold which he made. One night in the year called Shivrât was appointed for a grand assembly of *jogis* from all parts of the country, on which occasion he would eat and drink with the best of them; and used to be gratified by their assurances of a life three or four times longer than the natural life of man." — *Elliot, History of India, Vol. v., p. 538.*

c. 1596. — "The Chelaha or Slaves. His Majesty [Akbar] from religious motives dislikes the name *bandah* or slave, for he believes that mastership belongs to no one but God. He therefore calls this class of men Chelaha, which Hindi term signifies a faithful disciple. Through His Majesty's kindness many of them have chosen the road to happiness, [by joining the Divine Faith] . . . . The pay of the Chelaha [in the Infantry] varies from 1 R. to 1 d. per diem. His Majesty has divided them into several sections and has handed them over to native and experienced people who give them instruction in several things." — *Blochmann, Trans. of the Ain-i-Akbari, 1873, Vol. i., p. 253f.*

c. 1596. — "The Cheslah. His Majesty [Akbar] does not approve of giving these unfortunate men the opprobrious name of slave, but calls them Cheslah, which word in the Hindowee language signifies one who relies on another . . . . The daily pay of a cheslah is from one Dam to one Rupee. They are formed into divisions and committed to the care of skilful persons to be instructed in various arts and occupations. — *Gladwin, Trans. of Ayeen Akbery, 1783, Vol. i., p. 167f., ed., 1885.*

c. 1596. — "The Persian Text from which Blochmann's and perhaps Gladwin's Translations were made is to be found in *Blochmann, Persian Text of the Ain-i-Akbari, Vol. i., p. 190, first line f.,* where the word is spelt چہلا chēla.

1791. — "Narrative of Mr. William Drake, formerly Midshipman of the "Hannibal" and other prisoners taken last war, who have lately made their escape from Tippoo. — . . . . The

prisoners taken by the French in the "Hannibal" . . . . to the number of near 500 were landed at Cuddalore the 30th June 1782, sent from thence to Chillumbram the beginning of July, where they remained prisoners with the French till August 12th, when they were delivered over to Hyder Ally Khan and marched to Bangalore, the privates in irons. They arrived at Bangalore the 2nd September . . . . On the 19th October, the youngest of the whole, to the number of 51, were sent to Seringapatam, where they arrived the 31st October. They remained there till the 7th November, when their heads were shaved, and, on the 20th all their things taken from them and they were circumcised. Soon after Mussalman names and dresses were given them, and they were marched about the parade . . . . [The Europeans] all were bound on the parade and rings (boly) the badge of slavery were put into their ears. They were then incorporated into a battalion of Cheylas, where they remained till the 19th December 1783 . . . . [In April 1784] the command of a company of Cheyla boys, with exercising muskets without locks, was given to Messrs. Speediman and Rutledge, and the others were made Havildars, having the command of six . . . . [In February 1785 Tippoo] gave these Battalions of Cheylas with fire-locks to Messrs. Speediman and Rutledge and a battalion of boys with exercising muskets to Sergeant Dempster, and made the others Havildars in those and other Cheyla Battalions . . . . The Battalions to which they were posted were four of Christians called Ahmedy, and four of various castes called Assud Allye, all circumcised . . . . [In 1786 by Tippoo] all the European Cheylas and many other Europeans were then sent back to Seringapatam in consequence of the desertion that had taken place among them . . . . [In June or July 1787] the Chittledroog party reached their destination the 27th December and were incorporated into four Cheyla Battalions that were at that place . . . . [In February 1791 at the taking of Tul Ryrah] one European Cheyla was killed and one wounded . . . . Those who have made their escape from Chittledroog report the garrison of that place to be to the best of their knowledge as follows: — Four nominal Battalions of Cheylas consisting of about 800 . . . . Several European boys were taught dancing in the country style and forced to dance in female dresses before Tippoo. It is said that of late as they grew up they have been transferred to the Cheylah Battalions . . . . The country names given by Tippoo to such of the Europeans as were circumcised are inserted in the list with a view to facilitate the



enquiry and recovery of those who are still alive. They have occasionally been altered."—*Seton-Karr, Selections, Vol. ii., p. 311f.*

1795. — "A few days ago a Havildar formerly attached to the 15th Bombay Battalion arrived from the Mahratta country, having escaped from Tippoo's dominions, where he had been detained a prisoner 13 years, and compelled to serve in one of his Chela Corps. The only intelligence that he brings is, that Tippoo is diligently employed in fortifying the lines near Seringapatam that were stormed by our Grand Army on the celebrated 6th February, and that he knows of no European prisoners that now remain under Tippoo's bondage."—*Bombay Courier, March 21st, 1795, in Seton-Karr, Selections, Vol. ii., p. 407.*

c. 1821. — "Hiyat Mahomed Khan [of Bhopal], when installed Nabob, had no children by his wife, but he had adopted four Chelaks or family dependants, who were considered almost as relations. The oldest of these, Fowlad Khan, was the son of a Gond. The second, Jumshere Khan, was the son of a Gossein; and the third and fourth, Chutta Khan and Ialam Khan, were the sons of a Brahmin. The merit of having withdrawn these children from their errors to the true faith no doubt constituted in the eyes of a pious Mahomedan prince another tie to strengthen that of adoption.

Fowlad Khan, the eldest of the Chelaks, was the first who possessed the power of Minister, and it was during his administration that the detachment under General Goddard passed through the territories of Bhopal [1778]. . . . Soon after these events a family quarrel occurred in which Fowlad Khan was slain in an attempt to capture the old Fort of Bhopal, then the residence of the widow of Yar Mahomed Khan: who from disgust at his violent and tyrannical acts had for some time resolved to subvert his authority and to raise to power Chutta Khan. . . . This virtuous woman had every reason to congratulate herself on her choice of Chutta Khan."—*Malcolm, Central India, ed., 1880, Vol. i., p. 296f.*

c. 1821. — "Chelah means literally an adopted dependant. It neither applies to a slave nor an adopted child, but to a person who is admitted to the claims of a dependant relation."—*Malcolm, Central India, ed., 1880, Vol. i., p. 296f.*

c. 1825. — "When the Nawab Sahib [of Junagadh] perceived that not one of the pillars of the State was able to extricate him from this difficulty in Samvat 1857 [A. D. 1800] he

despatched some of them . . . to Nagar with letters to the Jam Sahib Jasaji declaring that he would confer a great obligation upon the Nawab by sending back the Divan Raghunathji. Accordingly the latter, although aware of his master's fickle temper and of the envy of Wani Karsandas, of Nagar Khandas, Azam Beg Chela and others, he took into account that sincere excuses had been made and that it was his duty whether he liked it or not to comply with the wishes of his old master and went to Junagadh."—*Tarikh-i-Sorath, trans. Burgess, 1882, p. 196. See also p. 286.*

c. 1825. — "The author [Diwan Ranchodji] had been for two years at Porbandar, to which place Prabhudas and Kamal Chela were sent to recall him."—*Tarikh-i-Sorath, trans. Burgess, 1882, p. 197.*

c. 1825. — "Azam Beg Chela, Karsandas, a Vaniya, and Khandas induced the Nawab Sahib [in Samvat 1861, A. D. 1804] to take part in carousals and drinking bouts, with music and dancing and singing and administered the affairs of the state as they chose."—*Tarikh-i-Sorath, trans. Burgess, 1882, p. 202.*

c. 1825. — "Navab Sahib Bahadur Khan bin Hamid Khan Bahadur Babi . . . After his father's death, however, he was brought back to Junagadh by the Jamadar Omar Mukhamsam, Azam Beg Chelak, Khandas Vaishnav, Mugatram Bakshi, Jhin Mehta and others and ascended the throne in his 18th year, 9th of Phagan Sud, Samvat 1867 (A. D. 1810). . . ."—*Tarikh-i-Sorath, trans. Burgess, 1882, p. 205.*

c. 1825. — "The murder of Ahmad Khan [Faqir] was perpetrated on the 4th Muqarram A. H. 1240 (Samvat 1880) [A. D. 1823] and as a punishment for it Chela Esmai Khan and Kadava were one year afterwards expelled from the town."—*Tarikh-i-Sorath, trans. Burgess, 1882, p. 227f.*

1864. — "*Kalimatushshu'ara Taqif Sarkhush*, The Words of the Poets, by Mirza Mohammad Afzal, whose takhalluf is Sarkhush and who was generally called Chela. The title of the book is a chronogram for 1093 [A. H. = 1682 A. D.] the date when he commenced to compile it."—*Sprenger, Catalogue of King of Oudh's Library, Vol. i., p. 108.*

"He wrote a biography of the poets of his own time entitled '*Kalimat-ush-Shu'ara*,' the letters of which if taken according to their respective numbers will give the year in which it was written, viz., 1682 A. D., 1093 A. H."—*Beale, Orient. Biograph. Dict. s.v. Sarkhush, ed. 1881.*



1873. — "The author of the pretty *Tazkirah* entitled *Kalimtulushshu'ard* which contains biographies of the poets of the 11th century was called Chelah. His real name is Mirzâ Muhammad Afzal: as a poet he is known as Sarkhush." — *Blochmann, Ain-i-Akbari, Vol. ii., p. 253, n. i.*

1873. — "The word Chelah is the same as the Arab. *murid*, a disciple who places implicit belief in his *murshid* or *pir*, the head of the sect." — *Blochmann, Ain-i-Akbari, Vol. i., p. 253, n. i.*

1876. — "Chela, a Hindu boy seized in early life and forcibly made a Muhammadan by order of Tipu. These boys, as they grew up, were incorporated in a military corps retaining the name of Chelas." — *Rice, Mysore, Vol. ii., Appz. ii., Glossary, p. 6.*

[In 1779] "to break up the Bedar population [of Chittaldroog] . . . he [Haider Ali] removed 20,000 inhabitants to people the island of Seringapatam, and of all the boys of proper age formed regular battalions of captive converts, who in following wars were of great service to him." — *Op. cit. Vol. ii., p. 463.*

1878. — The *Lauh-i-Târîkh* is an Urdu work, which in its present shape was composed in 1255 A. H. (March 1839-March 1840) . . . [This is a work on the Nawâbs of Farrukhabad prepared] more especially from the recollections of an old man, Allahdâd Khân, son of Mukîm Khân Chela. — *Irvine, Bangash Nawabs, in J. A. S. B., Vol. xvii., p. 263.*

(To be continued.)

### NOTES AND QUERIES.

#### JOUR SINGH—A FOLK ETYMOLOGY.

In the Karnâl and Ambâlâ districts, worshipped along with Gôgâ Pîr, Nâr Singh (Narasinha), Kâlê Singh and Bûre Singh, is found Jaur Singh.<sup>1</sup> Nâr Singh is of course a corruption of the name of the man-lion *avatâr* of Vishnu, and Bûre Singh and Kâlê Singh appear to be synonymous with him. Jaur Singh is explained to be Jêwar or Râja Jêwar, the usual name of Gôgâ's father. All the above are worshipped as godlings, and called *adgs*, or serpent. — *P. N. and Q. 1883.*

#### AN ORIGIN FOR THE NAUGHAZA TOMBS.

A *naughaza* is a deceased saint occupying one of those very numerous long graves to be found all over the Panjab. They are popularly supposed to be 9 feet or 9 yards long, and to contain the remains of a saint of proportionate length. Like all similar objects of worship, these *naughazas* perform miracles, grant sons, and so on, and there are many current popular tales to that effect. I have heard it suggested that they are really the platforms of recumbent images of Buddha, turned in the course of time into Muhammadan tombs. Those I have seen, however, hardly look old enough for this, though I never saw one excavated to ascertain its internal structure. Many are quite modern, undoubtedly, and there are instances of some which may be said to be still "growing": In Sardâr Atr Singh's *Sâkâs* (Lahore, 1876), in *sâkâs* (tale) 69, p. 77, I read "the Gurû (Gobind Singh) next encamped at a place which he called Guptsar (? in the Sirsâ District). Here a Muhammadan *sefir* of the Wahmî order, who had built a tomb nine yards in length with lime and

*pakkâ* (burnt) bricks, leaving an opening in it on one side large enough for him to be put in when he died, presented the Gurû with a *man* (82 lbs.) of *ghî*, a *man* of sugar, and the same quantity of flour. He also provided grass and grain, and moreover entreated the Gurû to make him a Sikh. The Gurû consented, and re-named him Ajmêr Singh. He had the power of performing miracles, and could collect alms in Dehli and Lahore on the same day." Have we not here the true origin of the *naughaza*?

R. C. TEMPLE in *P. N. and Q. 1883.*

#### TABU AS APPLIED TO NAMES OF MARRIAGE RELATIONS.

IN accordance with the universal Indian custom, among the Bâgarî Jâts in Sirsâ, a man will not speak of, or address his wife by her name, but will use the name of her *gôt* or clan, calling her, for instance, Gôdârî, if she be of the Gôdârî clan. The clan named is that of her father. There is a very general rule in the Eastern Panjâb against speaking of one's wife's father as "father-in-law" (*suard*). The Musalmâns of Sirsâ call him "uncle" (*tdyd* or *châchâ*); the Brâhmans of Gurgâûn, Pandit Jî or Mîr Jî; the Kâyaths, Râi Sâhib; the Baniyâs, Lâlâ Sâhib or Sâh Jî; the Mîs, Chaudhrî or Muqaddam, or—a specially Mîs usage—*dôkrâ* or "old man," inasmuch that if you call a Mîs woman—*dôkrî* she will fly at you with—"Do you call me your mother-in-law?" While if you address her as *burhîyd* (old woman in general), she will reply: *Achchâ bêtâ, achchâ bêtâ!* (good my son, good).

J. WILSON in *P. N. and Q. 1883.*

<sup>1</sup> [Arjan and Sarjan, the *jird* or twin half-brothers of Gôgâ, are sometimes worshipped as Jaur. — Ed.]



ICHCHHAWAR PLATES OF PARAMARDIDEVA; [VIKRAMA-]SAMVAT 1228.

By PROFESSOR F. KIELHORN, C. I. R.; GÖTTINGEN.

THESE plates were found near the village of Ichchhāwar, in the Pailānī tahsil of the Bāndā district of the North-Western Provinces,<sup>1</sup> and belong now to Dr. W. Hoey, I.C.S. A description of them and a full summary of the contents of the inscription which they contain have been already published by Mr. V. A. Smith, I.C.S., in the *Journal Beng. As. Soc.* Vol. LXIV. Part I. p. 155ff., with a photolithograph, from which I here give the text of the inscription.

These are two copper-plates, each of which is said to measure about 1' 1½" long by 10½" broad, and is engraved on one side only. The plates contain each a hole for a ring, but the ring itself has been lost. In the upper part of the inscribed side of the first plate there is, causing a break in the first four lines, an engraving of the goddess Lakshmi, squatting down, with an elephant on either side pouring water over her head.<sup>2</sup> The first plate contains 17, and the second 18 lines of writing, which throughout is well preserved. The characters are Nāgarī; and the language is Sanskrit. The inscription, after the words *śā svasti*, opens with a verse which glorifies the Chandrātrēya *vaśīṣṭha*, and it ends with two verses which give the names of the writer (Prithivīdhara) and of the engraver (Pālhaṇa, the son of Rajapāla), and in lines 27-33 there are four of the ordinary benedictive and imprecatory verses; the rest of the text is in prose. In respect of orthography, it suffices to state that the letter *b* is denoted by the sign for *v*, and that the palatal sibilant is employed six times instead of the dental sibilant (*e. g.* in *śāstratamā*, l. 12), and the dental once instead of the palatal (in *saṣa*, l. 23). In general, the wording of the text closely resembles that of the Bāndā district plate of Maṇavarman,<sup>3</sup> *ante*, Vol. XVI. p. 208.

The inscription is one of the *Paramabhaṭṭāraka Mahārājādhirāja Paramāvara*, the devout worshipper of Mahēśvara (Śiva) and ruler of Kālāñjara, the glorious Paramardīdeva,<sup>4</sup> who meditated on the feet of the P. M. P. Maṇavarmanadēva, who had meditated on the feet of the P. M. P. Prithivīvarmanadēva, of the family of the Chandrātrēya (*i. e.*, Chandēlla) princes. And it records, in terms which are well known from other inscriptions,<sup>5</sup> that the king, while at Vilāsapura, at the time of a lunar eclipse on a date which will be given below, granted the village of Nandīnī in the Nandavāga district (*viśaya*) to the *Sēnāpati* Maṇapālasarma — a son of the *Thakkura* Mahēśvara, son's son of the *Thakkura* Bhōgapāla, and son of the son's son of the *Thakkura* Tihnapāla — a Brāhmaṇa of the Kṛishṇātrēya *gōtra*<sup>6</sup> who studied the *śākhā* of the Chhandōgas, and who was an immigrant from the *bhāṭṭāgrahāra*<sup>7</sup> Naugāva.

The date on which the grant was made is Sunday, the 15th *tithi* of the bright half of Śrāvṇa of the year 1228. It regularly corresponds, for the *Chaitrādī* Vikrama-Samvat 1228 expired, to Sunday, the 16th July A. D. 1171, when there was a lunar eclipse which was visible in India, 20 h. 54 m. after mean sunrise.

Of the localities mentioned in the inscription, the village of Nandīnī has with some probability been identified by Mr. Smith with the modern village of Nandandō (the

<sup>1</sup> Indian Atlas, Sheet 69, N. E., Long. 80° 34', Lat. 25° 59'.

<sup>2</sup> A similar engraving of Lakshmi we have in the Bāndā district plate of Maṇavarman, *ante*, Vol. XVI. p. 208, Plate.

<sup>3</sup> The present inscription shows that in line 16 of the plate of Maṇavarman the proper reading is *sa-caru-ḍam-śākhā*.

<sup>4</sup> According to the Baghārī inscription of Paramardīdeva (*Ep. Ind.* Vol. I. p. 208) this king was the son of Yaśovarman (who apparently did not reign, and) who was the son of Maṇavarman.

<sup>5</sup> The only passage which does not occur in the plate of Maṇavarman (nor in the Dāhi plate of Vikramarman of which I possess Sir A. Cunningham's own transcript), is the sentence *atra śa . . . parihartavyam* in lines 25-26.

<sup>6</sup> For his three *pravaras* see the text and the note on it.

<sup>7</sup> Apparently a village that had been granted to learned Brāhmaṇas; compare the term *bhāṭṭāgrahāra*, *ante*, Vol. XVII. p. 121, l. 35, and elsewhere.



Nundadeo of the map), which is about 10 miles south-west of Iobchhâwar. The rest have not been identified.

So far as I know, there are four other dated inscriptions which distinctly refer themselves to the reign of the king Paramardidêva. They are:—

1. — A short image inscription at Mahôbbâ, with a date in [Vikrama-]Samvat 1224, corresponding to Sunday, the 9th June A. D. 1168; *Archæol. Surv. of India*, Vol. XXI. p. 74, and Plate xxiii. G.

2. — An inscription of 5 short lines on a rock between the 4th and 5th gates of the fort of Kâlâñjar, with a date in [Vikrama-]Samvat 1240, corresponding to Thursday, the 26th April A. D. 1184; *ante*, Vol. XIX. p. 37, No. 67.

3. — The Baghârî<sup>9</sup> (now Lucknow Museum) inscription, published in *Ep. Ind.* Vol. I. p. 207 ff., with a date in Vikrama Samvat 1252, corresponding to Sunday, the 10th September A. D. 1195.

4. — A long, partly effaced Kâlâñjar inscription of 32 lines, which contains a eulogy of the god Siva, composed by Paramardidêva himself. According to my rubbing<sup>9</sup> it is dated *samvat* 1258 *Kârttika-sudi* 10 *Sômâ*, corresponding to Monday, the 8th October A. D. 1201. This inscription is known from the *Journal Beng. As. Soc.* Vol. XVII. Part I. p. 313 ff.; excepting the date, it contains no historical information of any value.

Besides, Paramardidêva's name occurs in the Madanpur inscriptions of [Vikrama-]Samvat 1239, which record his defeat by the Châhumâna Prithvirâja, the son of Sômêśvara and son's son of Arpôrâja; *Archæol. Surv. of India*, Vol. X. Plate xxxii. 9 and 10, and Vol. XXI. pp. 173 and 174.

#### TEXT.<sup>10</sup>

##### First Plate.

- 1 Ôm<sup>11</sup> svasti || <sup>12</sup>Jayaty=âhlâdayan=viśvañ viśvēśvara-śirô-dhṛitah | Chandra-trôya-na-
- 2 rëndrâpâm va[m\*]śas=chandra iv=ôjvalah || Tatra pravarddhamânê yirôdhi-vijaya-bhrâ-
- 3 jishan-Jayabakti-Vijayabakty-âdi-vir-âvirbhâva-bhâsvarê<sup>13</sup> paramabha-
- 4 tāraka-mahārājādhirāja-paramēśvara-śrī-Prithvīvarmmadêva-pâdânudhyâta-pa-
- 5 ramabbhatāraka-mahārājādhirāja-paramēśvara-śrī-Madanavarmmadêva-pâdânudhyâta
- 6 mahārājādhirāja-paramēśvara-paramamâhēśvara-śrīKâlâñjarâdhipati-śrīmat-Para-
- 7 marddidêvô
- 7 vijayi | Sa ēsha darvishahatara-pratâpa-tâpita-sakalaripukulah kulavadhôm=iva
- 8 kulâm paripâlāyann=avikalavivêka-nirmmalikṛita-matih ||<sup>14</sup> Nandâvapa-vishay-
- 9 ântahpâti-Nandi-
- 9 nī-grâm-ôpagatân=vrâ(brâ)hmapân=anyâ[m\*]ś=cha mahattarân=mêda-chandâla-
- 10 paryantân=samvô(mbô)dhayati samâ-
- 10 jñâpayati ch=istâ<sup>15</sup> vah samviditam<sup>16</sup> yath=ôparilikhitô=yañ grâmah sa-jala-sthalah
- avasim-âvachchhinnaḥ s-â-

<sup>9</sup> This, according to Mr. Smith, is the proper name of the place where the inscription was found.

<sup>10</sup> This rubbing was sent to me some time ago by Dr. Hoernle.

<sup>11</sup> From the photolithograph in *Journ. Beng. As. Soc.* Vol. LXIV. Part I. Plate vii.

<sup>12</sup> Expressed by a symbol.

<sup>13</sup> Metre: Śloka (Anuṣṭubh).

<sup>14</sup> That the two words Jayabakti and Vijayabakti are proper names — see now *Ep. Ind.* Vol. I. p. 121 ff. — was first seen by Dr. Cartellieri whose edition of the Semra plates of Paramardidêva is in the press. I owe this information to Dr. Hultzsch.

<sup>15</sup> Read *matir*.

<sup>16</sup> Read *cha | Astu*.

<sup>17</sup> Read *samviditam*.



- 11 dha-ārdhdvō bhūta-bhaviśhyad-varrtamāna-niṣṣṣh-ādāya-sahitaḥ pratishiddha-  
chāṭādi-pravēśas=ch-āsmā-  
12 bhūh śrī-Viṣṇupurō<sup>17</sup> aśh[ā\*]vīmhatyadhika-hastadvayōpōta-sa(sa)hakra-  
(ara)tamō samvatsarō<sup>18</sup> Brāvaṇō  
13 māsi sukla-pakṣhō pañchadasyān-tithāva-sākatō=pi samvat<sup>19</sup> 1238 Sravaṇa-  
sudi 15 Ravi-vārō  
14 Rāhu-grastō nibākarō puṇya-tirth-ādakōna vidhivat=anātvā dēva-manushya-  
pitṛin=sa[m\*]tarpya bhāva<sup>20</sup>  
15 ra-pūjā-puraṣsaram charāchara-guram bhagavantam Bhavāni-patim-abhyarchya  
hutaḥhaji hatvā mātāpitṛō-  
16 raitmanas=cha puṇya-yaśō-vivṛiddhayē Naugāva-bhaṭṭāgrahāra-vinirggatāya  
Kṛishṇā-  
17 trēya-gōtrāya<sup>21</sup> Atri- : Ārdhdhanāna- : Sasāgasa-tripravaraṇāya<sup>22</sup> Chhandōga-[ā]kh-  
ādhyā-

Second Plate.

- 18 yinō ṭhakkura-śrī-Tibugapāla-prapantṛāya ṭhakkura-śrī-Bhōṇapāla-pantṛā-  
19 ya ṭhakkura-śrī-Mahōśvara-putrāya sūnīpati-śrī-Madanapālasarmmaṇō vrā(brā)hmaṇā-  
20 ya kuśalātā-pūtēna hast-ādakōna chandrārka-samakīlām patrapantṛādy-anvay-  
ānugāmi śāśa(sa)nam kṛitvā  
21 pradattāḥ<sup>23</sup> iti matvā bhavadbhīr-ājñā-śravaṇa-vidhēyair-bhūtvā bhāgabhōga-  
paśu-hiraṇya-kara-śulka-ādi sa-  
22 svam=asmāi sampanḍētavayam I(II) Tad=ēnam=asya grāmaṁ sa-mandira-  
prākāram sa-nirggama-pravēśam sa-sarvv-āsan-ē-  
23 kṣhu-karpāsa-kuśuma-saṇ-ām-ādi-bhūruham<sup>24</sup> sa-vana-khani-nidhānam sa-lōh-ādy-  
ākaram sa-gōkulaṁ sa-paśu-mṛi-  
24 ga-vihaṇḍama-jalacharam-aparair=api sīm-āntarggatair=svastubhiḥ sahitaṁ sa-  
vāhy-ābhyanantar-ādāyam bhūñjāna-  
25 sya karshatāḥ<sup>25</sup> karshayātō dān-ādāhāna-vikrayam-vā<sup>26</sup> kurvātō na kēnacchit-  
kāchid=vādā kartavyā : atra cha<sup>27</sup>  
26 rāja-rāja<sup>28</sup> rājapuruṣa-ātavika-chāt-ādibhiḥ svam svam=ātā(bhā)vyam<sup>29</sup>  
pariharitavyam=idaṁ=ch-āsmad-dānam-anā-  
27 chehchēdyam=anāhāryaṇ=ch-ēti bhāvibhīr=api bhūmīpālāḥ pālanīyam=iti I(II)  
Uktaṁ=cha : Bhūgi(mīm)<sup>30</sup> yaḥ prati-  
28 grihṇāti yaś=cha bhūmēm(mīm) prayachchhati : ubhō(bhaṇ) tau puṇya-  
karmamāṇau niyatam svargga-gāminau  
29 || Shash(him)(shīm) varsha-sahasrā(srā)pi svarggē vasati bhūni(mi)-dah :  
āchchhētā ch=ānnamantā cha tāny-ē-  
30 va narakō vasēt || Suva[r\*]ṇam=ēkam gām-ēkim bhūnt(mē)r=apy-ēkam=  
aṅgula[m\*] : haran=naraka-

<sup>17</sup> Read "pur-āshī".  
<sup>18</sup> The word *śāśa*, if it really is the reading of the plate, is used for the more common *śāśāra*.  
<sup>19</sup> Read "pitr-ātri". The two names which follow must be incorrect. Since, according to the *Āvalāgana-  
śaṅkṣā* XII. 14, the three *pravaras* of the *Ātrīyas* are *Ātrīya*, *Ārchānāna*, and *Syādēva*, the proper reading  
probably is *Ārchānāna-Syādēva* (for *Syādēva*). Compare, however, *Ep. Ind.* Vol. I. p. 43, note 20.  
<sup>20</sup> Read *Chchhandōga*.  
<sup>21</sup> Read *kuśumbha-dāy*.  
<sup>22</sup> Read *pradattā*, without the sign of punctuation.  
<sup>23</sup> Read *prishatā*.  
<sup>24</sup> Read "yaḥ vā".  
<sup>25</sup> If these two lines are meant to be a full stop, they are superfluous.  
<sup>26</sup> The two words *rāja-rāja* cannot be correct; one might suggest *rāja-rājaka*.  
<sup>27</sup> The original has clearly *ādēyaṇ*, which yields no sense; but the Semra plates of Paramardīdeva, as  
Dr. Hultsch informs me, have *ādēyaṇ*. The same very unusual word we find in the copper-plates of the  
*Mahārājas* of Uchchakalpa, *Gupta Ins.* p. 118, l. 11, p. 122, l. 13, etc., in the phrase *asmachhita-rājādēya-  
karopratyāḍ na grāhyē*, 'the usual taxes, the payment of which may be claimed by the king, shall not be taken  
(from the donees).'

<sup>28</sup> Metre : *Ślōka* (Anuṣṭubh); and of the two next verses.



- 31 m-āp-nōti yāvad-āhūtassamplavam || <sup>21</sup>Sarvārān-ētān-bhāvinaḥ pā[r\*]thiv-ēndrān-  
bhūyē bhū-  
32 yō yāchatē Rāmabhadraḥ : sāmānyō-yaṁ dharmma-sētur=anripāpām kālē  
kālē pālani-  
33 yō bhavadbhire=iti 1(1) Sva-bastō-ya[ā\*] rāja-śri-Paramarddidāvasya [i\*]  
matam=manā 1(1) <sup>22</sup>Kāya[sth]-ākṣila-vi-  
34 dyēna kīyastha-kumud-ēśadunā [i\*] Prithvidharṣa līkhitam śāsanam nripa-  
śāsanāt || Rajapā-  
35 lasya putrēṇa Pālhaṇēna cha śilpinā [i\*] utkī(tkī)ṇā varṣa-ghaṭanā  
vaidag[dh]i-Viśvakarmmaṇā ||

### ESSAYS ON KASHMIRI GRAMMAR.

BY THE LATE KARL FRIEDRICH BURKHAED.

*Translated and edited, with notes and additions,  
by G. A. Grierson, Ph.D., C.I.E., I.C.S.*

(Continued from p. 192.)

### IRREGULAR FORMS.

155. These are really sound changes according to certain laws which occur in the formation of the Perfect Participle, Aorist and Pluperfect II. [Note that in the Pluperfect II., there are only consonantal changes. The radical vowel is not changed. On the other hand, in the Perfect Participle and Aorist, radical vowels, as well as radical consonants, are liable to change.

156. The 3rd person of the Aorist is really an old Past Participle. Thus سَوَز sūz or sūz means originally 'sent,' hence '(he was) sent.' As such it is liable to the rules of inflection which apply to adjectives, and we have a feminine سَوِز sūz, (she was) sent; pl. masc., سَوِز sūz (they were) sent; pl. fem., سَوِز sūz, (they were) sent. As will be seen subsequently, adjectives, participles and substantives all follow similar rules in the formation of the feminine and the plural (*vide* §§ 183, 217), and identical rules in the case of the Aorist. As in the case of adjectives, masculine Aorists follow the second declension of substantives, but of the feminine Aorists those which take *s*—*e* in the plural follow the third, and those which take *q* follow, in appearance, the fourth, thus:—

Masculine.	{	سَوِز sūz, pl. سَوِز sūz (2nd declension).
		كُر kūr, pl. كُر kūr, (2nd declension).
Feminine.	{	سَوِز sūz, pl. سَوِز sūz (4th declension).
		كُر kūr, pl. كُر kūr (3rd declension).

157. The Perfect Participle is a compound of the 3rd person of the Aorist (or old past participle) and the syllable مَت mut. Both members of the compound are inflected for gender and number. The first member follows the Aorist. The second (مَت mut) follows, in the feminine, the 4th declension; thus:—

Masculine.	كُرْمَت kor-mut, pl. كُرْمَت kari-mut, or contracted كُرْمَت kar-mut.
	(2nd declension throughout).
Feminine.	كُرْمَت kūr-mut, pl. كُرْمَت kūr-mat (4th declension).]

<sup>21</sup> Metre: Śālinī.

<sup>22</sup> Metre: Ślōka (Anuśtubh); and of the next verse.



## General Rules.

158. (1) In Feminine forms [of the Perfect Participle and Aorist, and in all forms of both genders of the Pluperfect II.], there is a marked tendency to palatalize final consonants, which leads to the following changes :—

Final.	Become.
گ g and ج j	ج j
ڄ ɟ	ج j [only in Fem. pl., and Plup. II.]
ک k	چ ch
ڄ ɟ	چ ch [only in Fem. pl., and Plup. II.]
ڪ k	چھ chh
ڄھ ɟh	چھ chh [only in Fem. pl., and Plup. II.]
ت t	ٽ t
ٺ th	ٽھ tsh
د d	ز z
ن n	ڻ ñ

[The above has been slightly altered from the original, to bring the information up to date. The changes only occur in Transitive verbs, and in Listed Intransitive verbs. They do not occur in other Intransitive verbs; see § 147a.]

Examples.	Aor. 3rd sg. masc.	Aor. 3rd sg. fem.	Plup. II., 1st pl. of Tr., and 3rd sg. of Intr. verbs.
مانگن mangun, to ask	مانگ mong	مانج manj	مانجیو manjyō
تولن tuln, to bear	تول tul	توچ tuj	توچیو tujyō
گنڊن gundn, to bind	گنڊ gonḍ	گنڊ gonḍ	گنڊیو ganjyō
هڪن hekun, to be able	هڪ hyuk	هڪ hech	هڪیو hechyō
ٽاڻن tsan, to cut	ٽاڻ tsan	ٽاڻ tsan	ٽاڻیو tsachyō
هڪن hokun, to be dry	هڪھ hokh	هڪھ hokh	هڪھیو hochhyō
دٻڻن dāshun, to see (an old verb)	دٻڻھ dīḥ	دٻڻھ dīḥ	دٻڻھیو dēchhyō
هڻن hūn, to take	هڻت hūt	هڻت hēt	هڻیو hetsō
مانھن māhun, to anoint	مانھ moth	مانھ māsh	مانھیو matshō
لڏن laḍn, to build	لڏ lod	لڏ laḍ	لڏیو lasō
مانھن māhun, to measure	مانھ myān	مانھ mīn	مانھیو mānyō
انھن anun, to bring	انھ on	انھ an	انھیو aniyō

Exception. — When ڏ d is itself derived from ڙ z, it goes back to ڙ z in the feminine, instead of becoming چ j.



Example. — رُؤُون rûsun, } رُود rûd      رُؤ رُؤ (not رُؤج رُؤج rûsôv  
to remain } rûj.)

[The author originally stated that, as a rule, *ṣ d* becomes *ṣ j*. This was, however, incorrect, and there is no doubt that in Kashmiri of the present day *ṣ d* always becomes *ṣ ṣ*; thus, لَد lēd, fem. لَز lāz.]

159. (2) [Vowel changes. — None of these remarks apply to the Feminine plural of the Aorist, or to Plup. II., in both of which the radical vowel always remains unchanged. The changes are liable to occur in all verbs, Active or Neuter, Listed or Non-listed.]  
(a) A radical *— a* [or *q*] becomes *— o* in the [singular] masculine. [In the feminine singular and masculine plural of the Aorist the original *a* becomes *q*.]

3rd Aor. m.	3rd Aor. fem.	[3rd Aor. pl. m.]	Perf. part. masc.	[Perf. part. fem.]
کَرَن karun, to make	کَر kār	کَر kār	کَرْمَت kormut	کَرْمَت karmut
کَر kor				
مُتَقَرَن mutaqrūn, to open	مُتَقَر mutaqr	مُتَقَر mutaqr	مُتَقَرْمَت mutaqormut	مُتَقَرْمَت mutaqormut
مُتَقَر mutaqar				

But بَخَشَن bakhshun, to give, بَخَش bakhsh.

This last is a Persian base, borrowed by Kashmiri.

(b) A radical *— ā* becomes *— ō*. [In this case, as in the last the radical *— ā* remains apparently unchanged in the Persian character, in the feminine singular, and in the masculine plural. But for reasons similar to those stated above, the *ā* is pronounced as *ō* in the feminine singular, and plural masculine, both of the Aorist and of the Perfect Participle. Examples:—

	Aorist.					[Perf. part. sg. fem.]
Infinitive.	3 sg. m.	[3. sg. fem.]	3 pl. masc.	3 plur. fem.	Perf. part. sg. m.	
مَان mānan, to esteem } مَان mān	مَان mān	مَان mān	مَان mān	مَان mān	مَانْمَت mānmūt	مَانْمَت mānmūt
مَارَن māran, to slay } مَار mār	مَار mār	مَار mār	مَار mār	مَار mār	مَارْمَت mārmūt	مَارْمَت mārmūt
تَرَاوَن trāvan, to forsake } تَرَاو trāw	تَرَاو trāw	تَرَاو trāw	تَرَاو trāw	تَرَاو trāw	تَرَاوْمَت trāwmut	تَرَاوْمَت trāwmut
زَالَن zālun, to set alight } زَال zāl	زَال zāl	زَال zāl	زَال zāl	زَال zāl	زَالْمَت zālmūt	زَالْمَت zālmūt

[ (c) A radical *— i* becomes *— y*, in the masc. sing. of the Aorist, and in the Perfect Participle. Thus —

گِنْدَن gindun, to play.	گِنْد gind	گِنْد gind	گِنْد gind	گِنْدْمَت gindmūt	گِنْدْمَت gindmūt
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But—

بِهَن behen to sit,	بِهَن behen	بِهَن behen	بِهَن behen	بِهَنْمَت behenmūt	بِهَنْمَت behenmūt
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The Fem. Pl. Perf. Past. of the last is *bēchhemataṣ*.

(d) In the same circumstances, a radical *— y* becomes *— ū*, e. g.—

چِرَن chiran, to squeeze,	چِر chīr	چِر chīr	چِر chīr	چِرْمَت chīrmūt	چِرْمَت chīrmūt
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(e) Similarly, a radical  $\text{ه}$   $e$  becomes  $\text{ه}$   $yu$ , e. g. —

Infinitive.	3 sg. m.	3 sg. f.	Perf. part. sg. m.	Perf. part. sg. f.
هكڻ <i>hekun</i> , to be able,	هڪ <i>hyuk</i>	هڪه <i>heeh</i>	هڪمٽ <i>hyukmut</i>	هڪمٽه <i>hechmuts</i>

(f) A radical  $\text{ي}$   $y$  becomes  $\text{يو}$   $yū$  in the masc. sg., and  $\text{ي}$  in the fem. sg., e. g. —

مين <i>mīn</i> , to mea- sure,	ميون <i>myūn</i>	مين <i>mīn</i>	ميونمٽ <i>myūnmūt</i>	مينمٽه <i>mīnmuts</i>
پهرن <i>phērun</i> , to turn,	پهرون <i>phyūrūn</i>	پهر <i>phēr</i>	پهرورمٽ <i>phyūrmūt</i>	پهرورمٽه <i>phērmuts</i>
زيٽن <i>zēun</i> , to conquer,	زيون <i>zyūn</i>	زيٽ <i>zēt</i>	زيونمٽ <i>zyūnmūt</i>	زيونمٽه <i>zēnmuts</i>
مٺيان <i>mīlan</i> , to mix,	مٺيول <i>myūl</i>	مٺيج <i>mīj</i>	مٺيولمٽ <i>myūlmūt</i>	مٺيولمٽه <i>mīlmuts</i>

(g) A radical  $\text{و}$   $o$  remains  $\text{و}$   $o$ , e. g. —

وتڻ <i>oṭhan</i> , to rise,	وت <i>oṭh</i>	وتاه <i>oṭah</i>	وتهمٽ <i>oṭhmūt</i>	وتاهمٽه <i>oṭahmuts</i>
شونڻ <i>shongun</i> , to sleep,	شنگ <i>shong</i>	شونج <i>shōnj</i>	شونگمٽ <i>shongmūt</i>	شونگمٽه <i>shōnjmuts</i>

(h) A radical  $\text{و}$   $o$  becomes  $\text{و}$   $ū$  —

سوزن <i>sōzun</i> , to send,	سوز <i>sūs</i>	سوز <i>sūs</i>	سوزمٽ <i>sūzmūt</i>	سوزمٽه <i>sūzmuts</i>
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(i) But radical  $\text{و}$   $u$  and  $\text{و}$   $ū$  remain unchanged, e. g. —

وچن <i>vuchun</i> , to see,	وچ <i>vuch</i>	وچاه <i>vuchāh</i>	وچهمٽ <i>vuchhmūt</i>	وچاهمٽه <i>vuchāhmuts</i>
بوزن <i>bōzun</i> , to parch,	بوز <i>būs</i>	بوز <i>būs</i>	بوزمٽ <i>būzmūt</i>	بوزمٽه <i>būzmuts</i>

180. The following Intransitive verbs insert  $\text{ي}$   $y$  before  $\text{و}$   $o$  (cf. § 148), [and have the perfect participle in  $\text{يوتم}$  *yōtmūt*]: —

آلڻ <i>ālun</i> , to tremble,	آليو <i>alyōv</i> , Part. Perf. Pass.	آليومت <i>alyōvmūt</i> .
بڏڻ <i>baḍun</i> , to become big [ <i>baḍyōv</i> ].	سامڻ <i>samun</i> , to meet [ <i>samyōv</i> ].	
بڏڻ <i>buḍun</i> , to be old [ <i>budyōv</i> ].	ڪالڻ <i>kalun</i> , to be dumb [ <i>kalyōv</i> ].	
بسڻ <i>basun</i> , to dwell [ <i>bas</i> , <i>baṣyōv</i> (listed verb)].	ڪوبڻ <i>kobun</i> , to be hunchbacked [ <i>kobyōv</i> ].	
بالڻ <i>balun</i> , to become strong [ <i>balyōv</i> ].	گوبڻ <i>gobun</i> , to be heavy [ <i>gobyōv</i> ].	
پرارڻ <i>prārūn</i> , to wait [ <i>prāryōv</i> ].	ماتڻ <i>matun</i> , to be foolish [ <i>matyōv</i> ].	
پرزگڻ <i>prazalun</i> , to shine [ <i>prazalyōv</i> ].	مڪالڻ <i>mokalun</i> , to be free [ <i>mokalyōv</i> ].	
پيڏڻ <i>pēḍun</i> , to drip [ <i>pēḍyōv</i> ].	ناڻڻ <i>naṭun</i> , to be afraid [ <i>naṭyōv</i> ].	
ٿاڻڻ <i>taṭun</i> , to be hot [ <i>tatyōv</i> ].	نيڪڻ <i>nīkun</i> , to be thin [ <i>nīkyōv</i> ].	
ٽهڻ <i>teṭhun</i> , to be bitter [ <i>teṭhyōv</i> ].	نامڻ <i>namun</i> , to bow [ <i>namyōv</i> ].	
ٿهڻ <i>thadun</i> , to be high [ <i>thadyōv</i> ].	نئون <i>naṣun</i> , to be new [ <i>naṣyōv</i> ].	
ٿهڻ <i>thaharun</i> , to remain [ <i>thaharyōv</i> ].	وڏڻ <i>wuḍun</i> , to fly [ <i>wuḍyōv</i> ].	
چٽڻ <i>chhatun</i> , to be white [ <i>chhatyōv</i> ].	وڻڻ <i>wuṣhun</i> , to be hot [ <i>wuṣhyōv</i> ].	
ڌرڻ <i>ḍarun</i> , to be steady [ <i>ḍaryōv</i> ].	وڻڻ <i>veṭhun</i> , to be fat [ <i>veṭhyōv</i> ].	
ڌورڻ <i>dōrun</i> , to run [ <i>dōryōv</i> ].	هڻڻ <i>haṇun</i> , to swell [ <i>haṇyōv</i> , and others.	



These forms in وو — و, though properly belonging to 3rd sg. m. Plup. II., are used in most of the above verbs, in the meaning of the Aorist.

[This list is given by the author, from Mp., but is quite incomplete. All verbs, except those in *ts*, *tsh* and *s* (and some even of those) take *y* in Plup. II., as explained in §§ 103, 146 and 148a. All Non-listed Intransitive verbs use the Plup. II. in the sense of what the author calls the Aorist, but which is really an Immediate Past, vide § 148a.]

#### 161. Special cases.<sup>M</sup>

3rd sg. masc. aor.

وَسُنْ <i>wasun</i> , to descend	وَتْ <i>woth</i>
[کَهَسُنْ <i>khasun</i> , to rise	کَهَتْ <i>khot</i> (fem. کِهَتْ <i>khat</i> )
(پِرچَسُنْ) <i>prishun</i> ( <i>pratsun</i> ), to ask	پِرچَتْ <i>proish</i>
دَسُنْ <i>dasun</i> , to burn (intr.)	دَدْ <i>dod</i>
مَرُنْ <i>marun</i> , to die	مَرْدْ <i>ma'd</i>
رَوَسُنْ <i>rasun</i> , to remain	رَوْدْ <i>rad</i> (fem. رَوَتْ <i>rat</i> )
مِلَوَسُنْ <i>milawun</i> , to mix (intr.)	مِلِکْ <i>myul</i>
دِشُنْ <i>dishun</i> , to see	دِیُوْشْ <i>dyúsh</i> (see above)
بَسُنْ <i>beshun</i> , to sit	بِیُوْشْ <i>byúsh</i>
چَسُنْ <i>cheshun</i> , to drink	چِیُوْشْ <i>chyau</i> ( <i>chia</i> ) <sup>M</sup>
پَسُنْ <i>peun</i> , to fall	پِیُوْشْ <i>peo</i>
کِهَسُنْ <i>khesun</i> , to eat	کِهِیُوْشْ <i>khyau</i> <sup>M</sup>
نِیَسُنْ <i>niun</i> , to take	نِیُوْشْ (نِیُوْ) <i>nyú</i> ( <i>niu</i> ) <sup>M</sup>
دِیَسُنْ <i>diun</i> , to give	دِیُوْشْ <i>diut</i> or <i>dyut</i> <sup>M</sup>
هَسُنْ <i>hesun</i> , to take	هِیُوْشْ (هَتْ) <i>hent</i> or <i>hyut</i> ( <i>het</i> ) <sup>M</sup>
اَسُنْ <i>ashun</i> , to enter	اَسْ <i>tsú</i>
زَسُنْ <i>zyun</i> , to be born, to bear a child	زَا <i>zú</i>
نِیَوَسُنْ <i>nerwn</i> , to go out	دِرَاوْ <i>drúw</i>
یَسُنْ <i>yun</i> , to come	اَدْ <i>ú</i>
گَاشُنْ <i>gashun</i> , to go	گَوْ <i>gau</i>

#### COMPOUND VERBS.

162. These are compounded with Arabic and Persian, and sometimes with Káśmíri and other nouns. They are quoted in the Infinitive masculine, when the noun is masculine, and in

<sup>M</sup> [I have omitted some of the verbs in the list, as they are already given in §§ 153 and 2. — TRANS.]

<sup>M</sup> Mp. چَسُنْ *cheshun* (with suff.), کَهَسُنْ *khasun* (with suff.), نِیَوَسُنْ *niyashun* (with suff.), دِیَسُنْ *dishun* (with suff.), هَسُنْ *hesun* (with suff.).



the Infinitive feminine, when the noun is feminine. These are to be found in the Dictionary (see Elmalie's *Vocabulary*, in which several are not mentioned), and, when they have a transitive meaning, govern the accusative, like simple transitive verbs.

#### Personal Suffixes.

163. In addition to the nominative and instrumental pronominal suffixes already given in the paradigms of the Aorist, Perfect, Pluperfect; the other pronominal suffixes, given § 47, viz., those for the accusative and the dative can also be applied to verbs. The following are examples:—

164.  $\text{چہ}$  *chha*, to be, with suffixes.

#### Masculine.

Singular suffix.			
	1st person.	2nd person.	3rd person.
me, to me ...	—	$\text{چہم}$ <i>chhuḥ-am</i> <sup>28</sup>	$\text{چہ}$ <i>chhu-m</i>
thee ...	$\text{چہت}$ <i>chhuḥ-at</i>	—	$\text{چہت}$ <i>chhu-t</i>
to thee ...	$\text{چہی}$ <i>chhuḥ-ay</i>	—	$\text{چہی}$ <i>chhu-y</i>
him, her ...	$\text{چہن}$ <i>chhuḥ-an</i>	$\text{چہن}$ <i>chhuḥ-an</i>	$\text{چہن}$ <i>chhu-n</i>
to him, to her ...	$\text{چہس}$ <i>chhuḥ-as</i>	$\text{چہس}$ <i>chhuḥ-as</i>	$\text{چہس}$ <i>chhu-s</i>
you, to you ...	$\text{چہو}$ <i>chhuḥ-aḡ</i>	—	$\text{چہو}$ <i>chhu-aḡ</i>
them, to them ...	$\text{چہک}$ <i>chhuḥ-ak</i>	$\text{چہک}$ <i>chhuḥ-ak</i>	$\text{چہک}$ <i>chhu-k</i>

Plural suffix.			
	1st person.	2nd person.	3rd person.
me, to me ...	—	$\text{چہم}$ <i>chhiva-m</i>	$\text{چہ}$ <i>chhi-m</i>
thee ...	$\text{چہت}$ <i>chhi-t</i>	—	$\text{چہت}$ <i>chhi-t</i>
to thee ...	$\text{چہی}$ <i>chhi-y</i>	—	$\text{چہی}$ <i>chhi-y</i>
him, her ...	$\text{چہن}$ <i>chhi-n</i>	$\text{چہن}$ <i>chhiva-n</i>	$\text{چہن}$ <i>chhi-n</i>
to him, to her ...	$\text{چہس}$ <i>chhi-s</i>	$\text{چہس}$ <i>chhiva-s</i>	$\text{چہس}$ <i>chhi-s</i>
you, to you ...	$\text{چہو}$ <i>chhi-aḡ</i>	—	$\text{چہو}$ <i>chhi-aḡ</i>
them, to them ...	$\text{چہک}$ <i>chhi-k</i>	$\text{چہک}$ <i>chhiva-k</i>	$\text{چہک}$ <i>chhi-k</i>

165. Double suffixes, e. g.,  $\text{چہو}$  *chhu-m-aḡ*, etc., also occur, e. g.,  $\text{چہو}$  *chhu-m-aḡ*  $\text{چہو}$  *chhu-m-aḡ*, by me to you it has-been-by-me-to-you said, i. e., I have said to you.

166. **Note.**—Be careful to distinguish  $\text{چہو}$  *chhi-aḡ*, you are, from  $\text{چہو}$  *chhi-aḡ*, we are to you, they are to you;  $\text{چہس}$  *chhu-s*, I am, from  $\text{چہس}$  *chhu-s*, he is to him; and  $\text{چہک}$  *chhu-k*, thou art, from  $\text{چہک}$  *chhu-k*, he is to them.

<sup>28</sup> See § 49, (1) (b).



167. The Feminine is conjugated similarly; thus *أُحَلِّي* *chlas-ay*, etc.

So also in forms of *أَسْن* *asun*, e. g., *أَسْنُ* *as-nu*, he was (by) you.

### The Moods and Tenses with Personal Suffixes.

#### I.—The Simple Tenses.

##### 168. Imperative.

		Singular.		Plural.	
		2nd	3rd	2nd	3rd
Send {	me, to me ...	مُؤَزِّم <i>sōz-am</i>	مُؤَزِّم <i>sōzin-am</i>	مُؤَزِّم <i>sōzyō-m</i> <sup>100</sup>	Same as 3rd singular.
	thee ...	—	مُؤَزِّت <i>sōzin-at</i>	—	
	to thee ...	—	مُؤَزِّي <i>sōzin-ay</i>	—	
	him, her ...	مُؤَزِّن <i>sōz-un</i>	مُؤَزِّن <i>sōzin-an</i> <sup>99</sup>	مُؤَزِّن <i>sōzyō-n</i>	
	to him, to her ...	مُؤَزِّن <i>sōz-us</i>	مُؤَزِّن <i>sōzin-as</i>	مُؤَزِّن <i>sōzyō-s</i>	
	you, to you ...	—	مُؤَزِّنَا <i>sōzin-avā</i>	—	
	them, to them ...	مُؤَزِّك <i>sōz-uk</i>	مُؤَزِّك <i>sōzin-ak</i>	مُؤَزِّك <i>sōzyō-k</i>	

##### Respectful form.

		Singular.		Plural.	
		2	3	2	3
Be good enough to send {	me, to me ...	مُؤَزِّتَا <i>sōzta-m</i>	مُؤَزِّتَا <i>sōzitan-am</i>	مُؤَزِّتَا <i>sōzitō-m</i> <sup>1</sup>	Same as 3rd singular.
	thee ...	—	مُؤَزِّتَا <i>sōzitan-at</i>	—	
	to thee ...	—	مُؤَزِّتَا <i>sōzitan-ay</i>	—	
	him, her ...	مُؤَزِّتَا <i>sōzta-n</i>	مُؤَزِّتَا <i>sōzitan-an</i>	مُؤَزِّتَا <i>sōzitō-n</i>	
	to him, to her ...	مُؤَزِّتَا <i>sōzta-s</i>	مُؤَزِّتَا <i>sōzitan-as</i>	مُؤَزِّتَا <i>sōzitō-s</i>	
	you, to you ...	—	مُؤَزِّتَا <i>sōzitan-ava</i>	—	
	them, to them ...	مُؤَزِّتَا <i>sōzta-k</i>	مُؤَزِّتَا <i>sōzitan-ak</i>	مُؤَزِّتَا <i>sōzitō-k</i>	

<sup>99</sup> See § 169, note d.

<sup>100</sup> For *مُؤَزِّم* *sōzin-m*, etc., see § 49, 1, c.

<sup>1</sup> For *مُؤَزِّتَا* *sōzitan-m*, etc., see § 49, 1, c.



## 169. Future or Present Indefinite.

			Singular.		
			1st	2nd	3rd
(I) send	—	...	سَوَزَ sōza	سَوَزَك sōzak	سَوَزِ sōzi
	me, by me...	...	—	سَوَزَهَم sōzaḥ-am <sup>2</sup>	سَوَزِم sōzi-m
	thee	...	سَوَزَت sōza-t	—	سَوَزِت sōzi-t
	to thee	...	سَوَزِي sōza-y	—	سَوَزِي sōzi
	him, her	...	سَوَزَن sōza-n	سَوَزَهَن sōzaḥ-an <sup>2</sup>	سَوَزِس sōze-s <sup>4</sup>
	to him, to her	...	سَوَزَس sōza-s	سَوَزَهَس sōzaḥ-as <sup>2</sup>	سَوَزِس sōze-s
	you, to you	...	سَوَزَوَ sōza-va	—	سَوَزَوِ sōzi-va
(I) send	them, to them	...	سَوَزَك sōza-k	سَوَزَهَك sōzaḥ-ak <sup>2</sup>	سَوَزِك sōzi-k
			Plural.		
			1st	2nd	3rd
(I) send	—	...	سَوَزَو sōzau	سَوَزِي sōziu	سَوَزَن sōzan
	me, by me...	...	—	سَوَزِيَم sōzyō-m <sup>2</sup>	سَوَزَنَم sōzan-am
	thee	...	سَوَزَت sōzō-t <sup>2</sup>	—	سَوَزَنَت sōzan-at
	to thee	...	سَوَزِي sōzō-y <sup>2</sup>	—	سَوَزَنِي sōzan-ay
	him, her	...	سَوَزَن sōzō-n <sup>2</sup>	سَوَزِيَن sōzyō-n <sup>2</sup>	سَوَزَنَن sōzan-an <sup>2</sup>
	to him, to her	...	سَوَزَس sōzō-s <sup>2</sup>	سَوَزِيَس sōzyō-s <sup>2</sup>	سَوَزَنَس sōzan-as
	you, to you	...	سَوَزَوَ sōzō-va <sup>2</sup>	—	سَوَزَنَوَ sōzan-ava
(I) send	them, to them	...	سَوَزَك sōzō-k <sup>2</sup>	سَوَزِيَك sōzyō-k	سَوَزَنَك sōzan-ak

170. In the same way are formed the Optative, the Precative, and the Causal. It is doubtful if every form occurs. The full form of the pronoun, standing by itself, often appears instead of the suffix.

Examples.—Causal, تَهَرَاوِيَك *tharāvyō-k* (Causal, 2 pl. pres. + *k*).

Precative, دَپِيزِ *dapizi-s*, رَفِيزِ *rafizi-n*.

<sup>2</sup> See § 49, 1, b.

<sup>2</sup> See § 49, 1, c.

<sup>4</sup> Np. ii. 13 (Matth.) مَارِس *māra-s*. See § 53, 1, a.

<sup>4</sup> Fem. سَوَزِيَس *sōzyō-s*, Np. xiii. 30 (Matthi)

<sup>4</sup> We find سَوَزَنَس *sōzan-as* in Np. xvii. 13 (Matth.), and سَوَزَنَس *sōzan-as* in Np. xx. 19 (Matth.).



Opt. Cond., سَوِّهَسْ *sōsiha-s*, he would have sent to him; دِيَّهَسْ *diyihā-s*, he would have given to him.

## Aorist.

171. In the case of Aorist forms ending و *v*, the و *v* is elided before suffixes: e. g., آو *āv* + س *s* = آس *ās*; آو *āv* + ك *k* = آك *āk*; زاو *zāv* (from زَيْن *zyun*) + س *s* = زاس *zās*. Hence we have آك *āk*, thou camest, and, he came to them. But آو *āv* + the suffix ي *y* becomes آرى *āry*, he came to thee.

(To be continued.)

## THE DEVIL WORSHIP OF THE TULUVAS.

FROM THE PAPERS OF THE LATE A. C. BURNELL.

(Continued from p. 72.)

## BURNELL MSS. — No. 25.

## THE STORY OF KALLURTI.

ORIGINAL in the Kanarese Character: transliteration by Mr. Manner: translation from Burnell's MS. checked by Mr. Manner. Original, text and translation, occupies leaves 253 to 265 inclusive of Burnell's MSS.

Mr. Manner gives Kalkuḍa and Vorto as synonyms for Kallurṭi, and the following geographical notes of places mentioned in this important legend. Kallatta Mārṇāḍ is N.-E. of Mangalore. Belguḷa, Bēlūr and Nagar are in Mysore. Kollūr, Kārkala, Yēnār, and Ubār = Upparaṅḡāḍi are in South Kanara. And as to the great images of Gomāḍēvara mentioned in the text he gives a reference to Buchanan's *Mysore*, Vol. II. Ch. XV.

## Text.

Kallatta Mārṇāḍuallu appe Iravadi, amme Sambu Kalkuḍe. Ākuleḡy ainy āṇḡ bāleju, vatti sangaḍi, puṭṭi kilatṭy pūvoḷa bandydy, pulatṭy pudary lettini. Ākuḷe pudary Yellaṇṇe, Mallanṇe, Bīru, Bikkuru, Nandu (taṅḡadi) Kālamma atavā Kallurṭi. Aiyereḡy ainy binnanḡada bēle. Kaḍirṭy magaky marata bēle, maḍirṭy magaky karboda bēle, naḍta magaky bangārda bēle, variyagṭy chembuda bēle, tiddi magaky āye tidyādy puṭṭie, hiriyādy baḷate, kallada bēle. Mara bēle bendināye Malenāḍechchave, karboda bēle bendināye Nuḍtalachchave, chembuda bēle bendināye Chemaḡigāre, bangārda bēle bendināye Yaraṇṇe, kallada bēle bendināye Kalkuḍe.

Imbyenā, imbya megḍiyā voṭṭu puṭṭinakulu. Imbyagṭy banjigṭy yēḷu tingoḷu ānaga, imbya amme Sambu Kalkuḍagṭy Bēlūra Belkuḷaḍḍy gaḍi gaḍi vōle uḍa uḍa māni battṭandy. Kaḍadi māni baredi vōle dambu pōvaḍy yāṇḡ portingoḷuda banjinaḷegṭy banjida muṭṭu ambāri bēdago (sāmāṇṇ) konḡa pāḍḍy yāṇḡ barpendy paṇḍe.

Aiyelṭy hantūi (sāsami), mūvaḷy muṇchi, koppara tārāi, pāḍara yeṇṇe, kallṭa marāigṭy kanchida ranka konḡupāḍye, Sadida vechcha podike kaṭṭye, taṇṇyanonda iḍe ganji, bechchanonda pēry podike, jātigṭy janivara, nītigṭy, kalkuḍe (koḍe), bāji kūtu bagalyḡy diye, uḷi kūtu totṭedy pāḍiye, maḍu kūtu puggelydy diye. Alakkanda baḷḷy, lekkanda kōlu, aitaḡa kotyady aita balmaṇa āye, jalakanda kotyady jalaka singarāye. Yāṇḡ Belugulaky arasu nāḍagṭy pōpe andydy buḍediḍa paṇḍe.

Sādi muṭṭudu sakaṇa sirte, aḍḍanda sāry nīṭanda guḍḍe kadate, āne kaṭṭi attaso, kudre kaṭṭi kinni gōḷi, Santandaḡka nīry parivu, Kokkaḍa Nirenki, saroḷi sampakaṭṭe kadate. Belugulaky pōye, paḍirādy muṭṭi kallṭy mittāye, āne bākily kadate, mūji permundily kadate, baṇḡa chāvaḍi, marata kambo rajangaṇo kadate. Mairṭy bāṇoḍu, kilenji gaddigoḍu arasu



vodegetta vōlagāteru (kulderu) sōleru solma sandāye Kalkuḍe. Balappā Kalkuḍa kullanderu, dāne kajyokārijogu lepuḍyaru ande. Alkaḍe portāḍu (mūji sanja) pōsoda yēliāḍu (uṣpi samaya), aiyāle ari patṭilā paḍi, taḍe buḍaroḍālā, mara dinoka sūrya udayogu pappi; bēle yānu paṇṇe, benipi bēle bēmba anderu.

Ayyalari paḍi patye, taḍe buḍaroḍa āye. Magyru dinoka sūrya udayogu batte, paṇṇi bēle panderu. Sāra kammoda battaḍada bēle (basti), nūtturuva bombada bēle, yēlu gunda kaṭṭoda, yeḷuveru dēvereru nirmaṭa maḷpoda; uḷa guḍo piravu gōpurada bēle, angaḍoda āne kalluḍa bēle, Gummaḍa sāmi bēle, sāra bakily pāḍnaga onji bākily jattu baroḍu, onji bākily pāḍnaga sāra bakily jattu baroḍu, rambe nāṭaka, sūle guḍi, buḍaroḍa bēle, benoḍunderu; voṭanda āne, loṭanda kudure, singa murugada bēle, benoḍunderu. Yenkāpi kallu tūpāroḍunderu, perya kallūṇigū pōla, nina manasaḡāpi kallu tūla anderu.

Perya Kallūpi pōye, nālu kūḍi dēverekalēnu ninete, dāḡe tēḍu nḷi pāḍye, aike maḍa pāḍye, netteru pāmbale lakkūḍu, netteru pāmbale kaṭṭae, kallu jāgaranda bēle benipāye. Sāra kammoda battaḍada bēle, nūtturuva bombada bēle, rambe nāṭaka, sūle guḍi, buḍaranda bēle, uḷu gundā, pira gōpura bēle, yēlu gōpura kaṭṭiye yeḷuveru dēverekalēnu nile maḷte; voṭanda āne, loṭanda kudure, singa murugo, Gummaḍasāmi, bēle bende. Angaḍoda āne kallu pāḍye, sāra bākily paḍu bannaga onji bākily jattaḍu, onji bākily pāḍnaga sāra bākily battaḍu, inchilli bēle bende. Yānu battuḍu varso āji tingolu āḍu, yānu yena rājogu pōpe, portingolada banjināḷēnu buḍadu beide, appaṇṇe koroḍande. Malagere mancha, kullere kuruchi, pattiye pancha divaṭige, bipere bandi kōlu, poggellinja puchchaḍe, bāinja būlya (bachchire), sēji koriyeru.

Sēji pattoḍu pira bannaga, taḡe tangaḍi mūlu (illāḍu) puṭṭunderu amaḷu bālelu; mago puṭṭudu aḷu tōlāḍu (manushye āḍu), tana sari jōkuḷe gobbuga pōye. Jōkuḷu paḍo, amme dānti munde mage i yecha gobbuṇḍunderu. Onjeku voride, yeraḍeku pējade, mūjeku kuḍṭalake; yenku amme naḍo iḡḡyo appā anduḍu kēḍe, dāni kēṇpa magā andoḷu. Yena sari jōkuḷu yānu munde mage anduḍu panderu, aḷu kēḍuḍu harpe; anchāḍa nina tare kaḍu pāḍvundu lekkuḍēḍu paḍo. Ayyayyā magā nina ammeru yenku banjiḍu yēlu tingolu ānaga Bēlūru Belukulaḍuḡu bēleḡu pōteru, varuso āji tingolāḍu, nina amme harpi portāḍu magā andoḷu. Yena amma nōlogu (nāḍondu) pōvande saleyuḡi ande; tādida yechcha podike kaṭṭye, mukkuḍe neyṭu mūji achchi belloḍu podike kaṭṭye, pēruḍu beituḍu, benjoḍu podike kaṭṭye, yēnu pōpe, ammanu tūvoḍu, amme bēdi bēle tūvoḍu, yenku benoḍande.

Pidāḍye aḍkanda sāry, nīṭanda guḍḍe, āne kaṭṭu attasa, kudre kaṭṭu kinni gōli, Santandaḍka, nīru pariya Kokkaḍa, Nireṇki, saroli sampada kaṭṭi, daḍeyu pōye. Amme battuḍu sēji pattondu aḷu dembuga bēsarāḍu nireḷu vasāṭuḍu (sapaḍu) kudure kaṭṭu kaṭṭeḍu kulde. Amma gurto magaku iḡḡi, maga gurto ammagu iḡḡi, yōrappā yēru kulḍininde; mage sōḷugu sōlyēru (kiyyēru) solma sandāye. Voḷtu battini vodeḡu pōpini anduḍu kēḍe amme. Yena amma nāṭogu pōpe anduḍu paḍe, nina ūru vōḷu ande. Kallatta Mārṇāḍu dēsonde. Appe pudaru dāninde, amma pudaru dāninde amme. Appe Iravadi amme Sumbu Kalkuḍe ande, nina amme vōḷande; amme Bēlūru Beluḷa rājyogu binnaḡada bēleḡu pōteḡe, yānu banjiṭu yēlu tiḡoḷuḍāye āvoḍu uppanaga pōteḡe. Onji ammagu votti appeḡu yēṭu jana bālelu andu kēḍe, aiyēru āḡuḷu yānu kūḍuḍu vatti tangaḍi, taḡe sangaḍi yenkuḷu voḷtu puṭṭinākuḷu ande mage. Ākuḷe pudaru dāninde amme; Yellaṇṇe, Mallaṇṇe, Bikkuru, Nandu, Nārayaṇe, yena pudaru Bīru, tangaḍi pudaru Kallurṭi athavā Kāḷamma ande mage. Nina amma amma nāṭogu dāyēḡu pōpini ande. Yena sari jōkuḷeḍa gobbuga pōye, amme dānti mundeḡu puṭṭudi mage i andēru, onejeku voride, yeraḍeku pēḷide, mūjeku kuḍṭu batte; appeḍa kēḍe amme uḷḷenā iḡḡenā ande. Amme Bēlūruḡu binnaḡada bēleḡu pōte, baruvendoḷu. Yena ammanu sūvande saḷeḡuḡi, yena amma nāṭogu yenku pōvoḍu, ammerēnu tūvoḍu, āre bēle tūvoḍu, anchane yenkuḷā maḷpoda, anduḍu batte ande mage. Hara hara magā kūḍe puṭṭya, nāḍa baḷata (bēga), yena nāṭogu batta ande, kaṭṭeḍu pakkane jatte; ammendaḍa yāḷe, magendaḍa iḡḡe sei ande, nikku yenku sari muṭṭinavu yeḍḍāḍande. Maganu tōlāḍu, toṭṭye, bāyāra bira mānyo



(bāi nilke paṇḍe) amme. Ammā nina bēle yenkū tūvoḍu, pīratti pōyinde. Yena bēle dāne tūvā, dāne kalpa magā, kōḍe paṭṭya, nāḍa buleta ande, yena bēle tūvanā arasuḷa tūteru, mechchandi arasuḷa mechchideru, korana sēji korteru ande amme.

Nina bēle tūdu kalpande saleyuḷi ande mage; pira voṭṭagu amme mage Beluḷaḷu pōyeru. Amme bendi bēle pancha diviṭige paṭṭydu magaku tūpāye, mārṇemi kammoda bēle bentinetu onji kappeda rūpu bente. Itṭu bēle bentināvnāṇḍu, kappeda bēle mātra bendināvnāyiji, aikū kaṇṇu hīrdināvu āyji, kei hīrdināvu āyji, kārū hīrdināvu hīrdināvu āyji ande mage. Rāma Rāma Bermetṭyē! tupinākuḷa tūteru, mechchunākuḷa mechchideru. I kōḍe paṭṭya, nāḍu buleya, yena bēlegu vōne kūre paṇḍanē, indini arasu kōṇḍeruḍā āṇeda kārūgu yēnanu kaṭṭadu, kadreda chabukuḍa kuṭṭāveru, yena māna hīna maḷperu, yānu itṭydu dāne āṇḍu magā anderu. Tānu paṭṭi muṭṭu muringu tirtu pāḍye, tana sonṭada bisatti dette, tana kekkilugu pāḍonḍe, tana jiva tānu dettonḍe.

Ipōyaḍa pōlamma nina muṭṭu muri yānu buḍayende mage. Amme keru mage bēleḍu buddi-vante andydu nāḷu rāyogu vartama pōṇḍu. Beluḷada arasu maganu lepudyeru. Amāḍḍu yechcha bēle Beluḷaḷu mage bende. Yēlu guṇḍakattye Bermerenu nilete, yēlu nileta kaṇḍoku yeḷuyeru dēverekuḷenṇilete, sara kambo battaḍa nūttiruvā kamboda bēle, rambe nāṭakada bēle, sūle guḍi buḍārada bēle bende, nāga kallūda bēle bende, sāra bākilū onji bākilū bēle bende, siṅga marugo lōṭanda bēle bende, lōṭanda āne kōṇḍe bēle bende, Bēlūruḍḍu onji kōlu bēle yichcha bende mage. Kollūruḷu batte dēvastāna kattye Mukāmbikenū nilete. Īrṇāḍugu pōye dēvastāna kattye dēveru kuḷenu nilete. Nagarōḍu bēle bende. Kārḷada arasu Bairana Sūderu i vartama kōṇḍeru, lepudyeru; yena rāyōḍu bēle benoḍu anderu. Aye, sāra kambo battaḍada bēle, nūttaruvo gombada bēle, rambe nāṭakada bēle, Sūle guḍi buḍāranda bēle bende; boṭṭuda pāḍegu pōḷā, Gummaḍa Sāmi bēle bennānderu (arasu). Gummaḍa<sup>22</sup> Sāmi bēle bende, Banta Kammo, mārṇemi kammo maḷṭenāye; angaṇonda bēle bende, haḥchigonji aiva kāyi, paṭṭe kāntyara (pūrvō) kuppo miḷaṭṭu kāyire koṇḍāle, Kārḷa aiserāḷu kōḍale, Gummaḍa Sāminu nile maḷpulende. Kārḷa aiserāḷu kōḍuṇḍālā Gummaḍanu sarūtā maḷpere kōḍuḷi. Sarta maḷpere kōḍuḷi Kalkuḍā bēle bendi sēji sambala nikkū korpundu, sarta maḷṭu nirmittaḍa aikū bēle sēji korpenderu. Āvuḷya (kartuḷende) datta kai pāḍye, pira hāsu kallū koriye, Gummaḍanu nirmeye, yena sēji pālāne pāḍle; inigu yānu ilḷu buḍadu battaḍu pāḍuṇḍu varuso āṇḍu kartonde. Inī alkaḍe portu āṇḍu, pōsoda yēḷyāṇḍu, marī dina nḍiḷḷa portugu balla, nikkāpi sēji pālāne korpe anderu arasuḷu.

Manadāni pōye, yena rāyōḍu bēle bendi Kalkuḍanu bēte rāyōḍu bēle benyare buḍaye anderu; yeḍata kai balata kārū kaḷeyeru. Rāma Rāma Bermetṭi! Karto! alevu alepāyaru (tirgāḍu) kuselūḍu būrtāeru (haḷu maḷteru); Īre rāyōḍu yānu aṭaḍḍu būraye (labāḍi), haṇḍi nīru muṭṭaye, kōpo kurdudu mana bugaḷudd. Yēḷūruḷu pōye.

Onji kaṭṭu onji kārūḍu Yēḷūruḷu kartu arasu Timmanāḷilendūdu, āre rāyogu binnaḷanda bēlegu pōye. I bēleḍu buddirantege, yena rāyōḍu bēle benoḍunderu. Ayyayya karto! kai iḷḷi karto, kārū iḷḷi karto, yānu yenchha bēle benikōṇḍe; Kārḷada arasu Bairu Sūrḍeru yena kai kārū getteru, bēle rāyōḍu bēle beniere kōḍaṇḍuṇḍu, āṇḍa ūraye, haṇḍi nīru muṭṭayendūdu. ā rājya buḍudu i rāyogu batte karto ande. Nina jāti, sarikerenu lepudve i bēleda nūṭa paṇḍu anderu. Yānu katti bēlenṇāyagu paṇṇu paṇṇu puṇyereḷu yānu bēle benayena karto ande; iye bennānderu. Battāḍada bēle madāvere angaḷoda bēle, Gummaḍa bēle bende, Kārḷaḍḍu onji kōlu hechcha bēle bende, banta kammoda bēle, mārṇemi kammoda bēle, Banta Kammoda mēḷydu tana pratir ūpu bēle bende.

Āṇṇe Yēḷūruḷu bēle maḷpānaga tangaḍi Kellatta Mārṇāḍḍu paṇḍole, yena āṇṇe pōḍu padirāḍu varuso āṇḍu, yena āṇṇanu kaṇṇu koṇḍu hūyini iḷḷi, kōbi koṇḍu kōṇḍi, toṭṭande tōḷu muḷḷundu, tūvande kaṇṇu nalipundu. Āṇṇa nāṭogu yenku pōvoḍu, yena āṇṇanu voḷḷeḍala nāḍu paṭṭoda andydu, āṇṇagu mukkuṇḍe neṭṭu mōji aḥchi belloḍu podike kattyoḷu, pēṇḍu

<sup>22</sup> This statue of Gummaḍa is about 56 feet in height.



beitady benjonoda podike kaṭṭyolu; appadadye, āryya kaḍapa (arita) mūḍeḍḍ porī, āryyady nēyitṭu aṇṇaḡḡ. Tankṭṭ, kāyīady rotṭi, uḍijāṇḍe keipa, mukkonḍe neyi, mūjachehi bella ireṭṭ podike kaṭṭyolu, tare barchyolu, kaṭṭyolu, mattuda baktale diyoḷu, kureḷḷ padaka diyoḷu, yeṇṇe vōle, yeṇṇaḷḷ bugadi, malla koppa, baṇṇa sara, idekūji, chalaki, kāruḡḡ pilli menṭi kaṇṇaḡḡ kūlu mai, kappu boṭṭa diyoḷu, jāgina sire tutyoḷu, paṭṭeḍa ravaki pūdyoḷu, aita singāro, āyoḷu. Sādi mutṭyoḷu, sakana sertoḷu, Atkanda sāry niṭanda guḍḍe, āṇe kaṭṭa attasa, kudre kaṭṭa kinṇi gōḷi, Santandaḍaka, nirṭu parivu, saroli sampakattē, kaḍatady Bēlūragu poyolu Bēlūraḍa aṇṇaḡḡ kēṇḍoḷu; aṇṇa pudarṭu dāninderṭu. Bira Kalkuḍendoḷu, Bēluguḷāḡḡ pōṭe anderṭu; Bēluguḷāḡḡ pōyoḷu, aḷḷ Iranaḍyḡḡ pōtenderṭu. Ade pōyoḷu, aḷḷ Nāḍyḡḡ pōtenderṭu, aḍeḡḡ pōyoḷu, aḷḷ Nagarogu pōtenderṭu; aḍeḡḡ pōnaga Kollūragu pōtenderṭu, aḍeḡḡ pōnaga Peḍḍūragu pōṭe anderṭu, aḷḷ kaḍāky kārḷaḡḡ pōṭe anderṭu. Kārḷaḡḡ battōḷu, aḷḷ kēṇḍoḷu arasu mechhintinechehi bōle banda, nana voḷḷā inchidi bōle benyare kūḍaṇḍyṇḍy onji kei onji kāry arasu kaḍpāyerṭu; onji keiṭṭy onji kāryḍṭ Yēṇūragu pōṭe aṇḍyḍḍ paṇḍēry. Ā pātero kēṇḍoḷu Rāma Rāma! Bermettyē! aḷḷ aḷḷ vidiyē yena aṇṇaḡḡ vōḷu take, vōḷu sandyge andoḷu, aroḍu mareḍoḍu dartoḍu guḍḍoḍu pāryoḷu. Ubāreḍe pōyoḷu, aḷḷ Hoilārḍṭu (kolyoḷu) kēṇḍoḷu, Hoilārṭu nina aṇṇa pudarṭu dāninderṭu, pudarṭu Bira Kalkuḍendaḷu; āry Yēṇūraḍu bōle benpenderṭu, aṇṇa titi mati dāṇe andoḷu, āyāḡḡ onji kei onji kāry ijiḷi anderṭu, gontu kēḷoḍu Yēṇūragu balitoḷu. Aḷḷ tana podikenḡḡ aṇṇa podikenḡḡ tudekṭṭ ḍakyōḷu; aḷḷ madāvēre angaḷoḍa bōle, Gummaḍa Sāmi bōle māta āḍy baṇṇa kammoda mittṭṭ tana partirūpa malpunaga aṇṇa jakkelṭṭy mōḷu pōḍu būryoḷu. Ayyayyaṇṇā nina kei kāry dāntiniyē aṇṇāṇḍoḷu. Rāma! Rāma! Bermettyē! kaṇḍyḍḍ attṭu kaḷuḷu attṭu, arasu mechchidṭṭ Kārḷadarasu Bairana Sūderṭu yena rājyoḍu bendi bōḷenṭṭ bōṭe dikkṭṭyḍḍ benyere āvandyḍḍ aṇḍyḍḍ yena kei kāry detterṭu ande.

Āṭṭu pātero kēṇḍoḷu aṇṇa jakkelṭṭyḍḍ kuḍṭu lakyōḷu, Yēṇūraḍḷu Kārḷaḡḡ makuḍḍu nutyōḷu-arasuḡḡ bāse paṇḍoḷu, yena aṇṇa kei kāry kaḷeyi arasunu tūva kēṇa (tūvande kēḷande) buḍaye, inchitti bhōḡa nankṭṭ bōḍeḷi. Ī paṭṭyḍi mutṭu muri yena batta baṇḡāryḷḷ kaḷeḍṭṭ madāvēre angaḷoḍu pāḍygo andoḷu, anchane pādyerṭu. Pāḍyḍḍ pancha dīṭige paṭṭoḍu mūjisattu āṇḡaḷoḍu battēry, "Mā Dēverē," māyaka malpoḍu anderṭu; Kārḷaḡḡ makuḍḍu ma dāvēre angaḷoḍu mayakāyerṭu, nankṭṭ paṭṭiamo kara, seiti kara (sūtigo) nanna suddo āṭṭuji, namo Kāvēri Kanya Sirito (tīrto) mikondoḷu, baḍakāyi Gaṇḡeḡḡ pōyi andoḷu, Gaṇḡe sirto miyondoḷu. Kāvēri māyerṭu, tage tangaḍi baḍakāyi Gaṇḡe miyerṭu, Tīrpaṭṭiḡḡ batterṭu, Ananta Nōmpa Ranga Pūje kei konderṭu (tūyerṭu), aḷḷ nāmo pādyōḷu, nāḡa batto paṭṭoḍoḷu, buktida karaḍige pādyōḷu (chiloḍu) Timmappa Dēverēḍa, ire kaṇṇa nāṭṭa yenṭṭu koroḍuṇḍoḷu gettoḍoḷu, Kārḷaḡḡ batterṭu. Tago tangaḍi mutṭa mutṭa baṇṇaga, nina kei kāry kaḷeyi arasu aramane yevutūpāla aṇṇā andoḷu. Ōḍu hūnaga hojundyḍḍ leppunaga kēḷuṇḍande aṇṇe.

Arasu aramaneḡḡ batterṭu, baḍakāi gōpuroḡḡ batterṭu, pogyerṭu, tenakāi agra sāḷeḡḡ batterṭu, āṇigoḍḍ kolli pādyera karaḍigoda baṇḡāryḷḷ dengāyerṭu, Setṭi pēṇṭe Paḷavere angaḍi suḍyerṭu suḍu sūkarṭu maḷterṭu; poṇṇāṇṭṭ i settālā, āḡaṇṭṭ yanṭṭ settavendoḷu. Kārḷa aisarālḡḡ paṭṭoḍu āṇṭṭ poṇṇu marḷṭṭ maḷterṭu; arasu abbēṇṭṭ nirṭyḍḍ yōḷḷ irlu nira maḍi kaṭṭṭ diyerṭu (nīraḍyḷḷ kaṇṭāyerṭu). Irlṭṭ jōḡo paḡeḷṭṭyḍḍ māyo āyerṭu, kallṭṭ i dakkalā, tū yāṇṭṭ, dīpe aṇṇāṇḍoḷu. Jōḡoḍu (jīvoḍu) yena aṇṇa kei kāry kaḷṭadyḍḍ puṇḍarṭu māyoḍu yenkuḷu puṇeva andoḷu. Arasuḷe pēry parivāḷoḍu (āhāra) nāiḍa puṇa pīta kaḍante paḍyerṭu. Arasuḷu, i būtoḷu buḍupujjo, i būtoḷenṭṭ bajāyereḡḡ banda malpere yōryḷḷ uḷḷerṭu Rāma! Bermatte! anderṭu. Nallyāni Kalyandāryḷḷ, kalpeḍa muttidṭṭnāryḷḷ; Kallaboṭṭi Aḍāṇḡēryḷḷ, Kalāi Boyyandāryḷḷ, Māraḍāṇḡēryḷḷ Maṭṭhikala Yantiridāryḷḷ mōkaḷu batteru. Yōryḷḷ mantiridāṇḍala ākuḷe jaṇṭro mantroḡḡ yenkuḷu sikkaya jōḡoḍu irṭṭu manidarṭu arasuḷe, māyoḍu yenkuḷu manivo anderṭu. Ā mantravāḍiḷeḍa yōreḍalā āyijji, nana yōra yōrakuḷu uḷḷerṭu anderṭu; Ubāryḍḍ ubāryḷḷ Hoilārṭu malla kalpāḍi, malla mantravāḍi, malla jantri, āry battṭuḍa āvunderṭu.

Onji vōḷi ori māni kaḍāyerṭu, vōḷe voḍige maḷterṭu Hoilārṭu, i chaḡa baroḍundu bareṭṭyṇḍyḍḍ. Jalaka siṅḡāro āyerṭu, vaṇasṭṭ balmaḡḡ maḷterṭu, aita balmaḡḡ āyerṭu, pidaḍyerṭu arasu rājyogu, Ubāra tudekṭṭ battṭyḍḍ jappanaga vōḷeḍa māni berie pōṭi tage tangaḍi



irū pirām pāpora ijjo, tudeta kalligūy yērāvayānderū. Veilary pira pāryerū, pira pārady tonakāi illigūy pōyerū (tana illūda kūṇe) kanchi kalembidū kalderū, bahaja chinto maḷterū; i būtolegādū būri arasu māni kadāyerū, dāne maḷpuge anderū, i būtoḷeṇy nenavariko maḷterū, yena mantroga nikaḷa sikyārda japa jāvarada koṭṭya kaṭṭāve, vōḍily pādāve, mugali dīpāve, pēry bujāṇy maḷpe, paṭṭi sarapoḷi, palle nūvaḷo diḍy. Kārlagū pōnaga jaya maḷtarda, nikaḷegū incha maḷtady nōma maḷpāve anderū. Āpaga eehchaṭṭi kalpa jantro tūpāvere īregū kūḷandy yenkaḷe āya nirvodaṇ (āpi vastuḷa) āgina onji konḍe tumbada pūva, varla bujante ari, kallū, sunno, onji botto, vatte kallū, pāleda panchavallī; kukkada muṇḍoḷḷi, kabeti peṭṭada saṇḍaḷḷa pōry inchiṇaṇ āvodaṇḍoḷḷa. Irū karḷa aisarāḷy paṭṭogu pōḷe, jaya maḷṭy korpe, uttāra amboli koḷpāvendola; mudāi mālyodaḷ kalle, i sūpitta paṭṭyḍy, mālya kaṭṭyḍy mantro maḷpale, hanchi baḍale, kūda nevaṇodaḷ kulle, kūda nevaṇodaḷ kuḷḷanaga yenkaḷa barpo, kūḷy voḍḍile, hanchidū (tanchi) pādile, Ubāryyū konḍadu balie, andyḍy paṇḍola.

Anchane Kārlagū batterū, battyḍy mantravāda maḷterū, mudāi mālyeḍy kuḷderū, hanchi buḍyery, kūḷy voḷyery, āpane māta sūkarāṇḍy; nīryḍy pādī arasu aji batterū mittū, dumbu-  
dalekkaṇ māta sūkara āṇḍy. Veilāry anchane Ubāryyū konḍatterū, japa jāvara kotya kaṭyery hanchi pādāyerū, mugali dīpāyerū, nēma maḷtady mane dēverū kula sāmī deivandyḍy nambyyū, pū pūjane karitonda itterū. Nēmogu tagekū madymāya aita singaro, tangaḍyḍy madimale aita singaro maḷpādy; santosoḍa nēma dettonḍern, āre (Veilary) mane dēverū kula sāmindy paṇapāyerū. Yenkaḷy yāva dēsoga paṇḍala ire parapu (puḍary) baḍayonderū.

Nālyāne Kalyandāry, Kallabotti Adangēry, Karaṇḍa Joggyandāry, Koḷpaḍa Muppendāry, Māraḍangery Malivāra Jantiri, Malayāḷa Jantiri; mokaḷe illagū pōyerū, tage tangaḍi sankaḍa āyasus pādāyerū illigūy tū pōlyeru, onji kūḷi paṭṭyṇāga onji kūḷi tekkūṇḍy. Nāḍy Balyāṇy leppāyerū, kariya katronḍa maḷeṭy boḷya sario pādāyū nimityo tūpāyerū varte būtoda (Kallapṭi, Kalkuḍa) upadrondy tōjinḍy, aiky nēma bali āvodaṇḍy tōji battyḍy. Anchane sāna kaṭṭāyerū nēma pūje maḷpāyerū, sankaḍa sāyasa guṇa āṇḍy.

Bokko Aruvada Guttu, Bangāra Guttu Bangāḍigū batterū, Nūūrugū batterū, ally nēma gettonḍery. Ubāra kaḍapagu batterū, kaḍapu Rāma Guḍḍa Kunjandy letterū, kaḍapada vōḷa konḍalū Rāma Guḍḍa Kunjandery. Naṭṭa naḍu irūḍy, naṭṭa naḍūru jāmonḍa portagu yērāḷy leppaṇḍe, voṭṭe vōḷo mōṇṭa jalla yennan, nīry sūḷipū, kallū ḍavaṇe yenky teryyandy rūtreḷy ande; vōḷa voḷyūḷy, kaḍeky kallū dakkāde, kaḍapu vōḷo konḍu barāyende. Nina voṭṭe vōḷo mōṇṭa jalla i konḍu barayā attāṇḍyḍy paṇḍola, āyereḍḍy iyere vōḷony voḷṭūḷy tangaḍi, iyereḍḍy āyere pōyola, vōḷa kallada kūḷi āye dilekkaṇ diḍy kaṭṭyola. Inchi (vōḷudāye) pōnaga vōḷa buḍyere buḍajyola, buḍi vōḷa naḍapere buḍijyola, kaḍapada pāra pādāyerū tage tangaḍi. Undu dāne jōga kalijagande vōḷadāye; Nāḍy Balyani leppāye, kariya kadrenu maḷeṭy boḷlyā sariyoḍa nimityo kēṇḍe, Balyāya gaṇḍittū paṇṇa, āḷēchehi tūla ande. Kaḍapagu baide māyoda deiva vōḷa naḍapodaṇḍa kallū mōḍa kattavaḍanderū, deivogūḷeṇy namboḍanderū, nane deiva kula sāmindy nambuve andyḍy paṇḍoṇḍo. Āyāy kanoṭa paṇḍola tangaḍi; kallū panchāṅga yenkaḷa kattaro, mēḷpure i kaṭṭā Kunjandoḷa. Oipuda dēveregū kaḍpāyi kallūgu Ubāra kariyagū māyoḍa roipāḍy panchāṅga kaṭṭāyola; mēḷpure Rāma Guḍḍa Kanje kaṭṭye. Sāna āṇḍy, bali nēma korye; nina bali nēmogu bahaja santōsāṇḍy; nāḷy rājyo yenkaḷa paṇḍalā niva puḍary buḍayo andyḍy paṇḍyḍy tage tangaḍi. Aiddū bokko mudāi rājyoḍu paḍḍāi rājyogu baḍakāi Ankōḷe gaḍḍu tenakāi Rāmēsvara moṭṭa Kāyeri gattaḍḍy Nūguru poyye maṭṭa kaṭṭy di illū jatyḍi bākily tappande sarvatroḍy kappā āyi kaṭṭy dettonḍery tage tangaḍi.

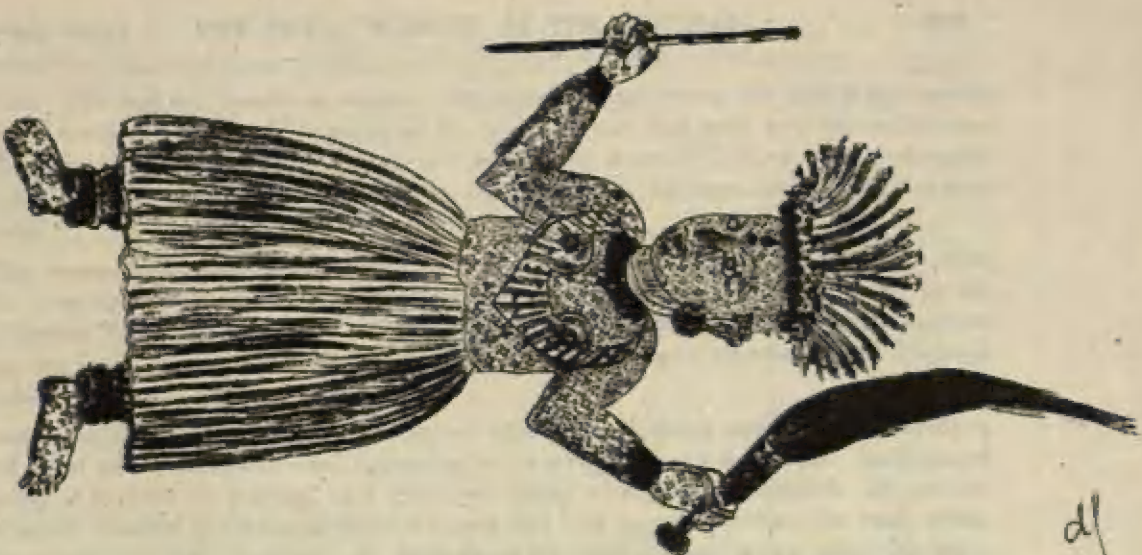
#### Translation.

In the village of Kallata Mārṇād there was a woman called Iravadi and a man called Samba Kalkuḍa. They had five sons, who had a sister. They (the parents) bound up their navels, and gave them names when they were born. Their names were Yellappa, Mallappa, Biru, Bikkuru, Nandu, and Kāḷamma or Kallurṭi. The five sons entered upon five kinds

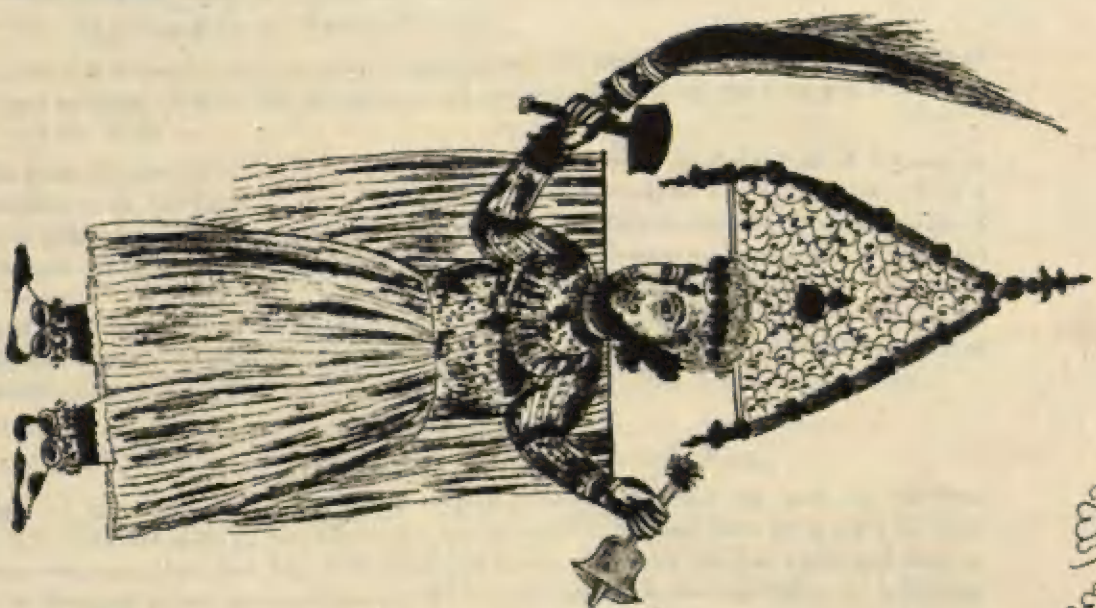
<sup>17</sup> A place in Mysore.



ಕಲ್ಲುರ



ಬೊಬ್ಬಾರ್



V.—The Devil Worship of the Tuluvas,  
Fig. 1. Kallurt. Fig. 2. Bobbarye.





The following is a list of the names of the persons who have been named in the above mentioned documents. The names are given in the order in which they appear in the documents. The names are given in the original language, and are not translated into English. The names are given in the original language, and are not translated into English.



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of trades. The first son became a carpenter, the second a black-smith, the third a gold-smith, the fourth a copper-smith, and the youngest was born very tiny, but grew very big and became a stone-mason. He who became a carpenter was called Malenādechchava, the black-smith Nudtlachchava, the copper-smith Chematigār, the gold-smith Yaraṇṇa, and the stone-mason Kalkuḍa.

The youngest son and the sister were brought up together. When his mother was seven months pregnant with him, letter after letter and messenger after messenger came to his father Sumbu Kalkuḍa, from Bēlūr and Belguḷa: — "These letters and messengers are sent on first, but I will supply the pregnant woman with medicine, and I am coming," said Sumbu Kalkuḍa.

He supplied her with five *seers* of mustard, three *seers* of pepper, some dried cocoanuts, a pot full of oil, and a bell-metal vessel measuring half a *ser* instead of a stone one. He prepared a quantity of food for his journey, rice water and things with milk and warmed. He put the thread on his shoulder to let people know his caste, and held up an umbrella. He made sharp his adze and put it on his shoulder. He made sharp his chisel and put it in a bag. He made sharp his axe and put it on his shoulder. He carried a cord and a pole for measuring. He dressed himself in his dressing-room. He took a bath in his bath-room, and then he dressed himself again.

"I am going to the kingdom of Belguḷa," said he to his wife.

He went on to the road and saw a good omen. He passed by a water-course, by a long hill, by a Brāhmaṇa tree where an elephant was tied, by a small Bauḥya tree where a horse was tied, by Santandaṣka, by a stream, by the villages Kōkkuḍa and Nīreṇki, and by a platform round a *śarōḥi* tree. He reached Belguḷa where he ascended twelve steps of stone. He passed by the gate. He passed by three large yards. He passed by a painted *chāvaḍi*. He passed by a pillar of precious stones, and a large yard. There the King sat down on his throne with peacock's feathers.<sup>23</sup> He held up his hands and saluted him.

"Come Kalkuḍa, take a seat," said the King.

"Why did you send for me?" asked Kalkuḍa.

"Now this is evening and the time to take one's food: therefore take five *seers* of rice, and go to your lodging. I shall tell you your work to-morrow morning, and then you must work well," said the King.

He took five *seers* of rice and went to his lodging. He went to the palace at sunrise, on the morrow, when the King directed him to do fine work, such as a *baṣṭi* (temple), with a thousand pillars, and with one hundred and twenty images. Seven temples with seven idols: a small temple inside and a garden outside: an elephant in the outer yard, and also a large idol called Gummaḍa.<sup>24</sup> Work such that only one door was opened when a thousand doors were shut, and that the thousand doors were opened when a single door was shut: — a building for dancing and another for dancing-girls, and also others for lodgings: — an elephant that seemed to be running: — a fine horse and a lion.

"I want to choose my own stones," said Kalkuḍa.

"Go there to a large rock, and get the stones you like," said the King.

He went to a large rock called Porya Kallūṇi and remembered the gods on the four sides. He found the cleft in the stones and put his chisel there, and then he applied his axe. The stone was separated, just like flesh from the blood. Then he did fine work, and built a *baṣṭi* of a thousand pillars and one hundred and twenty images: a dancing room, and a lodging

<sup>23</sup> Or in the peacock grove.

<sup>24</sup> This has reference to the great statue of Gomatīśvara at Śrāvastī Beluḷa. It is 16½ ft. high. See ante, Vol. II. p. 129 E.



for dancing-girls : a small building inside and a large gate outside. He built seven pyramidal towers over the gates of the seven temples. He established seven gods. He made an elephant appear as if running, a beautiful horse, and a lion, too. He made a Gummataṣami. He placed an elephant's image in the yard. He so built that only one door was opened when a thousand doors were shut, and a thousand doors opened when a single door was shut. Thus did he do his work.

"It is a year and six months since I came. I must go to my native country. I came, leaving alone a fully pregnant woman. Therefore I beg leave," said Kalkuḍa. The King presented him with a cot to lie down on, a chair to sit on, five torches for light, a stick to walk with, cloths up to the shoulders, and betel-leaves to fill his mouth.

When he returned home with all his rewards, a brother and a sister were born twins at his house. When the son grew old he went to play with some boys of his own age. The boys said : — "You are a rake's son, and are without a father. How can you play with us?" asked they. He said nothing at the first time they said thus, and thought a while on the second occasion, and at the last he stood up and asked his mother directly : — "Mother, have I a father or not?" asked he.

"Why do you ask, my son?" said she.

"Some boys of my own age called me a rake's son. I told them that I would go home and ask. If it were true, I wanted to cut your throat," said he.

"Alas, my son! when you were seven months old in my womb your father went to work in Belguḷa, and now that a year and six months have passed it is time for him to return," said she.

"I will not remain without seeing my father," said he, and tied up a parcel of food for his journey. He prepared some food with three *seers* of *ghī*, and three pieces of sugar; also some boiled with milk, and some with curds.

"I go; I want to see my father; I want to see my father's work; and I myself want to work," said he.

He started from his house and passed by a water-course, a long hill, a Brāhmaṇa tree where an elephant was tied, a small Banian tree, Santandaḍka, a stream, Kokkaḍa and Nireṅki, and came to a cool platform round a *seroḷi* tree. His father, being much tired, sat with his rewards to take rest on this platform, and there the boy tied up his horse. The son did not know his father, nor the father his son. The son asked him : "Who is it sitting on the platform?" and held up his hands and saluted his father.

"From whence do you come and where are you going?" asked the father.

"I am going to search for my father," said the son.

"What is your country?" asked the father. "Kellatta Mārmāḍ," said the son.

"What is your mother's name, and what is your father's name?" asked the father.

"My mother is called Iravadi, and my father is one Sumbu Kalkuḍa," said the son.

"Where is your father?" asked the father.

"I have heard that my father went to Bēlūr Belguḷa to do fine work, when I was an infant seven months old in my mother's womb," said the son.

"How many children have your parents?" asked the father.

"Five sons altogether and a sister," said the son. "I and my sister were born twins."

"What are their names?" asked the father. "Yellappa, Mallappa, Bikkuru, Nandu, Nārāyana. My name is Biru, and my sister's name is Kallurṭi or Kaḷamma," said the son.



"Why do you go searching for your father?" asked the father.

"I went to play with some boys of my own age; they called me a paramour's son. I said nothing the first time, and reflected the second time, and then I went at once to my mother and asked her about my father. 'Your father went to Bêlûr and he will return in a short time,' said my mother. 'I cannot remain without seeing my father; I will go searching for my father, I want to see my father, I want to see my father's work, and I want to work in the same way,' said I, and I came here," said the son.

"Good, good, my son! you were born but yesterday, but you have grown up very soon that you should come searching for me," said the father, and came down from the platform immediately. "It is true that I am your father and you are my son. It is well that we have met," and he clasped his son in both his arms and kissed him.

"Father! I want to see your work, let us go back," said the son.

"Why do you want to see my work? Why do you want to learn? You were born but yesterday and have grown up very soon.—Kings, who examined my work, saw what it was, were satisfied, and gave me presents," said the father.

"I cannot stop without seeing your work and learning," said the son.

Then the father and the son went to Belgûla. The father holding five torches, shewed his son all his work. He had made a figure on a pillar of *maharnavami*.

"All the work is done well, except the image of a frog which is not done well. Its eyes are not well done. Its paws are not well done. Its legs are not properly done," said the son.

"Râma, Râma, Bermetti! Many have examined and seen my work; many have been satisfied with it. You were born but yesterday, and are only just grown up, but still you have found out a mistake in my work? If the King heard of this, he would tie me to an elephant's leg and beat me with horsewhips. He would dishonor me, and then what would be the use of my life!" said he, and put down all his tools, and took out a knife at his girdle and cut his throat. Thus did he kill himself.

"Father, although you are dead I will not leave your tools," said the son. The news was spread in the four countries that the son who had killed his father was very clever. The King of Belgûla sent a man to call him. The son worked at Belgûla much better than his father had worked. He built seven temples; he established a Brâhma; he established seven idols in seven temples. He made a *basti* with a thousand pillars, one hundred and twenty images; a building for dancing; a lodging for dancing-girls; a figure of a serpent. He made the wonder of a thousand and a single door: he made a figure of a lion: he made an elephant that appeared to be running, and a horse. He made a Gummata two cubits higher than that at Bêlûr. He went to Kollûr, where he built a temple and established the god *Mukâmbike*. He went to Yêrnâd, built a temple and established a god there. Then he worked at Nagar. *Bairana-sûda*, King of Kârkâl, heard the news, sent for him and told him to work in his kingdom. He made a *basti* with a thousand pillars, a hundred and twenty images, a dancing room, a lodging for dancing-girls.

"Go to a rock on dry land and make a Gummata-sâmi there," said the king.

He made the Gummata-sâmi. He made a pillar called Banta Kamba, a pillar of *maharnavami*. He made a garden inside the temple.

"You people, bring fifty cocoanuts in a basket, flowers in a basket, and betel-nut on a fan; call together the five thousand people of Kârkâl, and raise the Gummata-sâmi," said he.

Although five thousand people of Kârkâl were collected together, they were not able to raise the Gummata.

"O Kalkuḍa, we are not able to raise the Gummata! We are not able at all!"



"I will pay you and give you presents for your work, but if you raise the Gummata I will give you more presents," said the King.

"Very well," said Kalkuḍa; and he put his left hand under the Gummata and raised it, and placed it on a base, and then he set the Gummata upright.

"Give me my pay and the present that you have to give me! It is twelve years since I left my home and came here, O my master," said Kalkuḍa.

"Now this is the evening time and the time to take one's meal. Come at sunrise to-morrow, and I will give you a fitting present," said the King.

He went to him next day. "I will not let Kalkuḍa, who has worked in my kingdom, work in another country," said he, and cut off Kalkuḍa's left hand and right leg.

"Rāma, Rāma, Bermetti! Master! you have made me run about and wander, and recklessly made me cry out; but I shall not become a useless man, and I will not even drink cold water here," said he, and went down to Yēnūr in a very grieved and angry way.

Timmanājila was King of Yēnūr, and he went there to do fine work with his single hand and leg.

"I have heard you are clever in stone work, and so you shall work in my kingdom," said the King.

"O Master! I have no hand; I have no leg! How can I work?" said he. "Bairana Sūda, King of Kārkal, has cut off a hand and a leg, so that I should not work in any other kingdom. I thought to myself that it was not good even to sit or drink cold water, and so I left his kingdom and came."

"I will call your caste people and you shall teach them how to work," said the King.

"Can I not work better than I can teach others?" asked Kalkuḍa.

"Then do the work yourself," said the King.

He made a *basti* with an enclosure and a Gummata. He made the Gummata two cubits higher than that at Kārkal. He made a pillar, and another for the *maharnavami*. He made a figure of himself on a pillar called Banta Kamba.

While the brother was working at Yēnūr, his sister said at Kellatta Mārṇād:—"Twelve years have passed since my brother went away, and since then I have not seen my brother with my eyes, and I have not heard of my brother with my ears. My arms ache for want of clasping him. My eyes are weak from not seeing him. I will go and search for my brother. I will find him wherever he may be."

Thus she said, and prepared for her brother a meal with one and a half *sera* of *ghī* and three pieces of jaggery: a dish warmed with milk, and another mixed with curds: cakes made of rice, sugar, and cocoanut and fried with oil: rice pudding; and rice flour in a leaf. She took the *ghī* in a pot and tied up the rest in a bundle for her brother. For herself she baked bread and made some curries of vegetables: one and a half *ser* of *ghī*; three pieces of jaggery. She tied them all together in a leaf, and combed her hair, putting a chaplet of pearls on her head. She put jewels on her neck and in her ears; jewels called *waṭe* and *koppa*; coloured garlands; copper rings; jewels called *chalaki* on her hands; silver rings called *pilli menṭi* on her toes. She put collyrium on her eyes and a mark on her forehead. She tied round her waist a black cloth and she put on a green jacket. With all these things did she dress herself. Then she started and met with a good omen. She passed by a water-course at Aṭka, a long hill, a Brāhmaṇa tree to which an elephant was tied, a small Banian tree to which a horse was tied, a place called Santandaḍka, a stream, a platform round a *saroṭi* tree, and went on to Bēldr, where she enquired after her brother. The inhabitants asked her his name.



"His name is Bīru Kalkuḍa," said she.

They said that he had gone to Belguḷa. She went to Belguḷa, where the people told her that her brother had gone to Yērnāḍ. She went there, but the people told her that he had gone to Nād. She went there, but then she heard that he had gone to Nagar. When she went there, she heard that he had gone to Kōllār, and there she came to understand that he had gone to Peḍḍūr. At last the people of that place told her that he had gone to Kārkaḷ. She went there too, and inquired after him, and heard that he had worked with satisfaction to the King, who had cut off a hand and a leg, so that he might not work so well in any other country. She heard that he had gone to Yēnūr with a single hand and leg. When she heard this she cried aloud:—"Rāma, Rāma, Bermetti! Alas my fate! Where shall I see my brother? Where shall I go?"

She began to cry aloud and beat herself. She passed by Ubār, where she inquired of one Hoḷlār. He asked her:—"What is your brother's name?"

"Bīru Kalkuḍa," said she.

"He is working at Yēnūr," said he.

"What are my brother's circumstances?" asked she.

"He has one hand and one leg," said he.

Then she went running to Yēnūr, inquiring after him, and she threw her own and her brother's parcel of food into a river. While her brother was finishing the enclosure of the temple and Gummaṣāmi, and while he was making the image of himself on the pillar, she arrived and fell at his foot!

"Alas! my brother, you have lost a hand and foot," said she.

"Rāma, Rāma, Bermetti! This has not happened on account of theft or falsehood. Bairapa Sūda, King of Kārkaḷ, cut off my hand and leg, so that I might not be able to work elsewhere," said he.

She heard him and stood up at once. She stood facing Kārkaḷ, and made an oath to revenge herself on the King for the injury done to her brother:—"I will not leave the King who has cut off my brother's hand and foot without seeing and hearing him. We do not want to live like this, brother! Let us throw all your tools and all my ornaments into the enclosure of the temple," said she.

Then they threw them in and walked three times round the temple by the light of five torches.

"Mahādēva! make us disappear!" prayed they.

They disappeared in the enclosure of the temple, standing towards Kārkaḷ.

"No ceremony was performed for our birth and death so as to sanctify us. Therefore, let us take a bath in the Kāvēri at the Kanya Tirtha. Then let us go to the Ganges and bathe there," said she.

The brother and sister bathed in the Kāvēri and then in the Ganges in the North. They went to Tirupati, where they saw the festival of Anantha Nōmpa<sup>30</sup> and the Raṅga Pūjā of the lamps. She put marks on her body, took a cane called *uḷḷa betta*,<sup>31</sup> put her box of ashes in a bag, and asked the god Timmappa to bestow power upon her. Then she took leave of him. Then the brother and sister went together to Kārkaḷ. When they came near to the palace, the sister asked her brother:—"Which is the palace of the King that cut off your hand and foot? Shew me, brother!" said she.

"The palace appears to be at the distance of a call," said the brother.

<sup>30</sup> Worship of the god Ananta.

<sup>31</sup> A cane with black spots.



They went to the palace and they entered the gate on the North. They went to a room in the South, set fire to the King's bed, and hid his box of jewels. They burnt the greater of the Sëttis' houses and the shops of the Paļaver merchants. They burnt down the town entirely.

"Do you brother, possess the females, I will possess the males," said she.

They made the people of five thousand houses mad at Kārkal. They dipped the King's mother in water for seven nights. They appeared in the day time, but disappeared at night.

"Do you, brother, throw stones, and I will set fire to the house," said she. "You King, destroyed my brother by cutting off his hand and foot during his life; but we will ruin you now that we are dead."

They put a dead body of a dog in the palace and the ordure of men and other filth.

"Rāma, Bermetti! these Bhūtas do not leave me! Who are they that worship Bhūtas, and will keep them quiet?" said the King. Nallyāga Kalyandār, and one who had finished all his studies of magic; Aḍaṅga of Kallabōṭṭi, Boyyandār of Kalāi, and Māraḍaṅga the Jantiri of Maṭhikala went to him.

"Though there are many to charm or enchant, we do not come under their enchantment or *mantram*. King, you ruined my brother in your life, now we will ruin you in our death!" said the sister.

None of the magicians could succeed: — "Who else can do better?" asked the King.

"There is one Hoilār at Ubār, he is a very learned man, a great magician and a good conjurer. If he be called, it is good," said the King's servants.

He sent a man with a letter to call him. Hoilār saw and read the letter asking him to come immediately. He bathed, took his food, dressed himself and started to go to the King. When he descended to the river at Ubār, the brother and the sister, who had followed the bearer of the letter, said to him: — "Will you turn back? Or shall we throw on you the stones in this river?"

Hoilār went running back and entered a room in the south of his house, and then sat on a box of bell-metal. He became very sorry for himself: — "On account of these Bhūtas a powerful King sent me a messenger. What can I do?" said he.

Then he besought the Bhūtas: — "If you come under the power of my *mantram*, I will build a house for your worship, cover it with tiles, put a spire on it, make *japam* with milk, present you with a girdle of silver and a chain, too, and a belt with silver flowers. Also, if you let me succeed at Kārkal when I get there, I will perform a feast for you, with all these jewels," said he.

"If we are to do this you must not use any charm or play any trick, but must do what we wish. We want half a *ser* of white *tumbē* flour, a *ser* of green rice, stone *chunam*, a cane, a betel-leaf on an Areca-tree, and a *mundollī* leaf on a mango tree, and the milk of a red pregnant cow. These are to be given us. Now go to Kārkal of the five thousand houses. I will help you to be successful, and I will make the King present you with a remission of revenue in times of extreme scarcity. Do you sit in a room and worship us there. Then open your betel-nut bag and begin to chew betel-nut. While you sit there chewing, we will come to you. Then you should catch and place us in a nut and put it in your bag, and then take it to Ubār," said the sister.

Afterwards this Hoilār went to Kārkal and held a *mantravāda*. He sat in the room on the East, opened his bag and secured the Bhūtas in a nut, and then every thing improved. The King's mother who was sunk in the water came up, and every thing became as it was before.

Hoilār brought the nut in the same way to Ubār. He built a room for worship, roofed it with tiles, put a top over it, performed a feast and trusted in those Bhūtas as the gods of his



house and caste. He afterwards performed a *pūjā* with flowers. He presented the brother at the festival with all the dresses of a man, and the sister with all those of a woman. The Bhūtas readily accepted the feast, and were called the gods of Hoilār's house and caste.

"We will not forget you wheresoever we may go," said they.

They went to the houses of Nalyāna Kalyandār, of Aḍaiga at Kallaboṭṭi, of Jogyandār at Karaya, of Muppendar at Kolpu, of Maruḍaiga Jantiri of Malivār, of the Jantiri of Malabar; and wherever they went they made the people sick. They burnt the houses, and while the fire was burning in one corner, it went out in another. They called Nāḍa Balyāya, and made him refer to the *prāna*-book on a plank of a black tree called *katra*, to the sound of conch shells. It was found in the *prāna*-book that it was an annoyance. The Bhūta Kalluṭṭi had caused the annoyance and that a feast and sacrifice were to be made. And so they built a *sānam*, and performed a feast and *pūjā*. Then the sickness decreased.

Then the Bhūtas went to Aruvatta Guttu, Baṅgāra Guttu, and Baṅgāḍi, and last to Nāvār (in Maisūr), where they were received with a feast by the villagers. They reached Ubār Ferry, called to the boat-man Rāma Guḍḍa Kuṅja :—"You, Rāma Guḍḍa Kuṅja, bring the ferry-boat," said they at midnight.

"This is midnight and who is that woman that calls?" bawled out he. "There are holes in my boat, and the oar is bent. I cannot recognise the whirlpool and the rocks at night. I have drawn the boat up and put a stone on it, and so I cannot bring the ferry boat."

"Cannot you bring your boat because of the holes in it and the bent oar?" the sister asked.

She drew the boat to her from the other bank and crossed over in it. She tied up the boat and put a stone on it as before. She would not let the ferry-man get into the boat, and when he climbed on to it, she would not let the boat proceed.

"What is this wonderful event?" said the boat-man. He called Nāḍa Balyāya, and made him refer to the *prāna*-book on a plank of the black tree called *katra* to the sound of white conch shells.

"Balyāya, say correctly and think properly!" said he.

"A Bhūta possessing charms has come to the ferry. If the boat is to go properly, a *matam* of stones is to be built, and you should worship there," said the astrologer.

"I will worship them as the gods of my house and caste," said he. Then the sister informed him in a dream :—"We will build the foundation first with stones and then you must build over it, Kuṅja!" said she.

She built the foundations of stones at Oīpu for the god Kaḍvaikal and at the ferry of Ubār, and the remainder was built by Rāma Guḍḍa Kuṅja. The *sānam* was built. He performed a feast and sacrifice.

"We are very much pleased with your feast and sacrifice. Although we wander over four countries we shall not forget you," said the brother and sister.

In the places between the Eastern countries and Western countries; within the boundaries of Aṅkōla (in North Kānara) in the North and Rāmēṣvar in the South; and in the Ghāts called Kāyeri and at the sand-bank at Nuguru the brother and sister had feasts, without leaving even a house built or a door open.

(To be continued.)



## MISCELLANEA.

## CHEYLA.

III. — Muhammadan Usage — *contd.*

(Concluded from p. 204.)

1878. — "At this time [1721], his 'Ámils or subordinate governors were: — for Alláhábád, Bhúra Khán Chela; for Irich, Bhänder and Kálpí, Dalér Khán Chela; for Sipri and Jalaun, Kamál Khán; for Bhojpur, Neknám Khán Chela; for Shamsábád, Daúd Khán Chela; for Budáon, Sahaswán (now both in the Budáon District) and Míhrábád (now in the Sháhjahánpur District), Shamsher Khán Chela . . . . [1719-1720] Dalér Khán Chela was ordered off with a proper force and marching rapidly he ejected the *thánas* of the enemy [Bundelas] from the *parganahs* of Kálpí and Jalálpur [in the Hamírpur District] . . . . Daler Khán Chela was by birth a Bundela Thákúr [or possibly a Ját]. He was famed for his bravery . . . . Daler Khán was buried in the village of Mandah [20 miles from Hamírpur] and all the people of Bundelkhand mourned his loss. On every Thursday sweetmeats are offered at his tomb. Every son of a Bundela on reaching the age of twelve years is taken by his father and mother to Mandah, where they place his sword and shield on Daler Khán's tomb. They make an offering and the boy then girds on the sword and takes up the shield, while the parents pray that he may be brave as Daler Khán. Kettle drums are regularly beaten at the tomb." — *Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., pp. 283, 285f.* For details of the traditions regarding Dalér Khán, see note C. p. 365f.

1878. — "[In 1727] Bhure Khan Chela now placed himself at the head of a number of brave Patháns and penetrated the enemy's army, intending to kill Chhattarsál. Bhúre Khán lost his own life instead . . . . For the loss of Bhúre Khán the Nawáb [Muhammad Khán of Farrukhábád] wept and for many days after the battle wore orange-coloured clothes in sign of mourning, saying — 'What Bhúre said was true; he said he would die before me.'" — *Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 293.*

1878. — "[In 1729] the Bibí Sábiba mother of Káim Khán, hearing reports of intended treachery sent Neknám Khán Chela to Faizábád. . . . The same day Káim Khán and Neknám Khán visited 'Abdul-Mansúr Khán and asked leave to depart. 'Abdul-Mansúr Khán proposed their waiting for the troops he had sent for, who would arrive in a few days. Neknám Khán then forced Káim Khán to rise and pointing to Sa'dat Khán said to Káim Khán, 'You will never

deliver Muhammad Khán by their means.' He then in a great rage lead Káim Khán by the hand out of the audience hall. With them were 80 Patháns clad in chain mail, whose orders were to strike at once if any one lifted a finger to touch them." — *Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 300.*

1878. — "Nawab Muhammad Khan to the last maintained very plain and soldier-like habits . . . . In his audience halls and in his house the only carpet consisted of rows of common mats and on them the Patháns and chelas and all persons high or low had to be content to sit . . . . when any noble visited the Nawab no change was made, the same mats were spread to sit on and the same food presented . . . . Then for each day after their arrival the Nawáb would name some chela to entertain the visitor sumptuously. [Then follows a story of Nawab Umdatul-Mulk Amir Khan and his extravagant entertainment by Ja'far Khan Chela]." — *Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 338f.*

1878. — "Slavery is a part of the Muhammadan legal system, but there must be, I think, few instances, in which it has been carried to the length practised by Muhammad Khán. Slaves were preferred to equals or relations as deputy governors of provinces, slaves led his armies, he even kept a bodyguard of slaves.

One of the reasons assigned for this preference is the trouble given by his brother Patháns of Mau. Many of them at one time had farming leases of *parganahs*. If the Nawáb complained of embezzled revenue, their answer was, that they would fight, but not pay. If one of them was imprisoned as a defaulter, all the other Patháns rose in arms till he was released. For this reason it is said, some years after his rise to power, the Nawab remitted large sums to Afghanistan, and induced a colony of the Bangash tribe to emigrate and settle in the city of Farrukhábád. From among them he selected eighteen leaders as Jam'adars. They were petted in every way, the Nawab looking on them as his own right arm, and to them his daughters were given in marriage. He gave them land for their houses on the side of the city nearest to the Ganges, and the quarter to this day bears the name of Bangashpura.

Another expedient resorted to was to seize the sons of Rajputs and Brahmans, who were then made into Muhammadans. Some were obtained by consent, some by payment; others were the sons of revenue defaulters, whose sons were seized and made Muhammadans. Thousands of boys



were thus obtained and taught the precepts of *Iakim*. From them were selected the leaders of the army, and the collectors of land revenue in the *parganahs*.

Muhammad Khán had quite a passion for increasing the number of his *chelas*. All his managers (*Amils*) and deputies (*Sébahdars*) had orders to send him all the Hindu boys, whom they could procure between the ages of seven and thirteen. When they grew up, they were placed in his police or army, or were appointed to manage the Nawáb's private affairs. When even an *amil* had a fight with a troublesome village or invested it, he seized all the boys he could get, and forwarded them to the Nawáb. Others became Muhammadans of their own accord. In this way, every year one or two hundred boys were made Muhammadans, and by the end of his life the Nawáb had some four thousand *chelas*. Many of these were killed in battle in the Nawáb's lifetime, many died without issue, and many were never married. The descendants of the rest still exist, and are distinguished as *Ghasanfarbachha* (progeny of *Ghasanfar*), the title of Muhammad Khán having been *Ghasanfar Jang*. During the Nawáb's lifetime these men were never styled *chelas*, they were always known as *Tifí-Sirkár* (sons of the State). All places of trust were given to them, the Nawáb's household was in their charge, and his whole establishment under their orders. For many of them he obtained the title of Nawáb from the emperor. Of whatever caste a *chela* had been, he was married to the daughter of a *chela* originally of the same caste, a *Rájput* was given to a *Rájput*, a *Bráhma*n to a *Brahman*, and so forth. This plan was followed till the time of Nawáb Ahmad Khán Ghálib Jang (1762-1771). After that time they all got mixed together, so that one caste cannot be distinguished from another. Among the *chelas* were the sons of powerful *Rajahs*, who by misfortune had been captured and made Muhammadans. Thus Shamsher Khán 'Masjidwala' is reported to have been a Banáfir *Rajput*, Sher Dil Khán was a Tomar, Pur Dil Khán a Gaur, Daúd Khán a *Brahman*, and so forth.

The Nawáb used to tell his *chelas* to collect as much money, goods or jewels as possible. In adversity such property could be made of use to him or themselves. But he who built a masonry structure in any village would be at once removed from employment. Nothing was to be built but with sun-dried bricks and mud mortar, and to each *chela* permission was given to build a single brick room as reception hall. The only excep-

tion was in favour of Yáqut Khán, Khán Bahadur, of whom we will speak again presently.

A teacher was appointed for the boy *chelas*, his name was Kali Miyan Sháh. When a boy could read and write, he was taken before the Nawáb, who presented him with one hundred rupees, a shield, and a sword, by way of *khila't*.

From among the *chelas* of eighteen to twenty years of age, the Nawáb selected five hundred youths, and trained them as a picked regiment. They had firelocks of Lahore, accoutrements of Sultani broad-cloth, powder-horns each holding two and a half seers of powder, and each a pouch with one hundred bullets. One day, they were drawn up along the Jamna bank under the fort at Delhi while the emperor was seated on the fort wall, with Muhammad Khán standing in an attitude of respect beside him; Muhammad Sháh ordered him to fire at some moving object in the river, and was so delighted with the good practice they made, that he asked for a gift of the whole corps. — Muhammad Khán made the objection that they were a lot of *Brahmans* and *Rajputs*, who could do nothing but talk a rustic *patois* and use their swords. The emperor accepted the excuse, and sent one thousand rupees to be distributed." — *Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 340f.*

1878. — [Mr. Irvine gives the facts known about 47 of the principal *chelas*, from which it will be sufficient to extract the following as illustrative of the subject in hand.] "(1) Yáqut Khán, Khán Bahádur . . . . . Seven *ganjes* [an interesting Anglo-Indian form on its own account!] were founded by Yáqut Khán . . . . . the *chelas* of former days used to say that Miyán Khán Bahádur spent 25 lakhs of rupees on the *gunjes* [another form!], his house and the *dághs* he planted . . . . . (4) Mukím Khán. This *chela* held Ujjain during the time of Muhammad Khán, was Subah of Málwá . . . . . He was with the Nawáb from his early days and the Bibi Sahiba observed no *pardah* to him . . . . . (5) Jáfár Khán. He was the Nawáb's *Bakhshi* . . . . . (6) Daúd Khán. He is said to have been originally a *Bráhma*n. He was one of the *chelas* with the Nawáb in his younger days to whom the Bibi Sahiba observed no *pardah* . . . . . (9) Bhúre Khán. A story told of this man shows the amount of license accorded to the *chelas*. One day Bhure Khan coming into *darbár* late could find no place to sit. Kicking away the pillow separating Mhd. Khán and Káim Khán, he sat down between the Nawáb and his son. Káim Khán turned angrily to his



father and said:—"You have given such freedom to these chelas that they will never respect me." Mhd. Khán got up in a rage and went off to his house at Amethi. Mhd. Khán then scolded Bhúre Khán saying that he had lost confidence in him, for if while he was alive they did not respect his sons, who knew what they would do when he was dead. Bhúre Khán putting up his hands said:—"May God Almighty grant that I never see the day when you no longer live!" . . . . (10) Sa'dat Khán. He was amil of Mandeshwar in Málwá south of Nímach . . . . When Mhd. Khán quarrelled with Sa'dat Khán Burhánul-Mulk, Subahdar of Audh, he gave his chela Sa'dat Khán the ironical title of Burhánul-Mulk! . . . .

(11) Neknám Khán. He was one of the four chelas to whom the Bibi Sahiba used to appear unveiled . . . . (12) Jahán Khán. He was one of the Bakhshis and an old chela to whom the Bibi Sahiba kept no *pardah*."—*Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 341f.*

1878. — [In 1748, on receipt of the emperor Ahmad Shah of Dehli's *farmán* to attack the Rohelas, in the days of Nawáb Káim Khán] "the principal leaders were then sent for to be consulted. Chief among them was Mahmúd Afridi the Bakhshi and others. These all voted for immediate war, but the Nawáb seems to have been reluctant to attack his fellow Patháns. Shuja't Khán Ghilzai, who had formerly exchanged turbans with 'Alí Mhd. Khán Rohela, Yáqut Khán Khán Bahadur, Shamsheer Khán, Mukím Khán, Islám Khán, Kamál Khán, and Sardár Khán, chelas, represented to the Nawáb that the Rohelas were not his enemies."—*Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 377.*

1878. — [After describing at pp. 381f. the doings of the chelas at the battle of Dauri-Rasulpúr, 22nd November 1748] "the Rohelas advanced as far as Khákatman opposite Farrukhabad where they first met with resistance. A chela who was 'Amil of the place showed a strong front and kept up a vigorous musketry fire at the enemy, many of whom were killed. He would not abandon his *pargana* and the Rohelas thinking there was no need to entangle themselves in brambles left the place and marched back. All the rest of the Trans-Ganges country was thus lost permanently to the Farrukhabád Nawáb. Only Amritpur, Khákatman and Paramnagar were preserved through the courage of this nameless chela."—*Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlvii., p. 383.*

1878. — "[After the battle of Khudaganj, 2nd August 1750] Ahmad Khan [of Farrukhabád]

sent one of his father's chelas, whom he trusted, his name was Bhúre Khán, with five hundred matchlock-men to take possession of Kannauj . . . . Rahm Khán Chela used to say that his father Diláwar Khán, then very young, visited Kannauj a few days after the battle and at the commander's invitation he went into the Rang Mahal. There were no people in it, but bags of rupees and gold coins were scattered about . . . . Diláwar Khán lived all his life on the proceeds of the things he carried away with the Kila'dár's permission and at his death he left house and a pot full of gold coins."—*Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlviii., p. 66.*

1879. — "[To stop the rising that led to the battle of Khudaganj, 23rd July 1750, 'Abdul-Mansúr Khán the Wazír] marched with a large force of his own troops . . . . and contingents under . . . . Ismá'íl Beg Khán Chela, 'Isa Beg Khán Chela."—*Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlviii., p. 68.*

1879. — "The Wazír's orders to put the five Chelas to death reached Jalálu'ddin Haidar the Wazír's son (afterwards known as Shuja'uddaula) and on the 20th Ramzan (12th August 1750) he directed their jailor Zainul-'Abidin to bring them forth. [Then follows a long account of the execution of Shamsheer Khán and four others]."—*Irvine, Bangash Nawabs, in J. A. S. B., Vol. xlviii., p. 69f.*

1879. — "According to the custom of his family Nawáb Ahmad Khán made about three or four hundred Hindu boys into chelas. Those who had charge of his territory acquired wealth: the rest who received only pay and gifts rose to no eminence. They were all known as Ghálíb Bachha. (1) Zu'lfiqar Khán. In Ahmad Khán's time there were three men known as Nawábs, at whose houses the *naubat* was played: 1st, Ahmad Khán himself, called the Bare Nawáb; 2nd, Zu'lfiqar Khán, called the Majhle Nawáb; 3rd, Dáim Khán, called the Chhôte Nawáb. . . . (2) Dáim Khán. — Islám Khán, chela of Shamsheer Khán, chela of Nawáb Muhammad Khán, had two sons: (a) Roshan Khán, and (b) Dáim Khán . . . . Ahmad Khán said he would adopt him and gave him the titles of Ázim Jang Muhammad Dáim Khán Bahádur, but he was popularly known as the Chhôte Nawáb . . . . In his childhood the emperor Ahmad Sháh had held him in his lap, fed him with his own hand, put on his shoulders miniature kettle-drums (*naqqárah* and *ganki*), thus conferring upon him the *naubat* . . . . [Here follows an account of 35 chelas.]"—*Irvine,*



*Bangash Nawabs, in J. A. S. B., Vol. xlviii., p. 160 f.*

1884. — "Káim Khán, the Nawab's [Farukhabad] elder son, besieged Jarahwár in the east of Bánda, while Daler Khán, a trusted chela, advanced from his head-quarters at Sihonda towards Maudha in Hamirpur. On the 13th May 1721 Dabr [Daler?] Khán was defeated and slain close to the above-named town now in the Hamirpur District." — *N.-W. P. Gazetteer, Vol. vii., p. 154.*

1884. — "The chelas [of Farukhabad] were slaves by whom most offices of trust under the Bangash dynasty [of Farukhabad] were filled. Such creatures were found better and more obedient servants than the haughty kinsmen of a reigning Nawab. Chiefly Hindu by birth these slaves had been seized as boys and brought up as Musalmans. But in their marriages the restrictions of Hindu caste were until Nawab Ahmad's time [1750-71] observed. During the reign of Nawab Muhammad [1713-43] they were never called chelas or disciples, but always children of the State (*atfál-i-sarkár*). Their descendants are now known as Ghazanfar-bacha, that is, 'lion-whelps,' or progeny of Nawab Ghazanfar Jang [i. e., Muhammad Khán himself]." — *N.-W. P. Gazetteer, Vol. vii., p. 154.*

1884. — "When Muzaffar Jang [of Farukhabad] succeeded his father [in 1771] he was a lad of 13 or 14 years only. But the princely power was for a time faithfully wielded by the pay-master Fakhruddaula [a chela], whose first task was to repress a disturbance raised by Murtaza, one of the surviving sons of Nawab Muhammad Khán . . . . Murtaza Khán was wounded and taken prisoner. He afterwards died in prison. Not long after this Fakhruddaula was assassinated by Námdár Khán chela, a partisan of Murtaza Khán." — *N.-W. P. Gazetteer, Vol. vii., p. 173.*

1884. — "There were two claimants to the succession [in 1798]. The chelas Parmal and Muhamdi Kháns put forward the late Nawab's [of Farukhabad] second son Imdád Husain." — *N.-W. P. Gazetteer, Vol. vii., p. 171.*

1884. — "Mukhám Khán, one of the most distinguished of Nawab Muhammad's slave officials (chelas). He was for a short time governor of Pargana Shamsabad which of course included Káimganj [in Farukhabad]." — *N.-W. P. Gazetteer, Vol. vii., p. 269.*

1884. — "Yákútganj [in Farukhabad], originally called Saráí Nári . . . . By a eunuch Saráí Nári was certainly founded. Presented as a gift to Muhammad, first Nawab of Farukhabád (1713-43) the slave Yákút or Ruby rapidly rose in that prince's favour. He was appointed *adár* and

ennobled under the title of Khán Bahádur. But of his servile origin Yákút was never ashamed. The slave officers of the Nawáb, afterwards called chelas, were then known as *Tif-i-sarkár* or children of the State, and the motto which Yákút caused to be engraved on his seal was this: —

*Yákút-i-surkhshá ba tufáil-i-Mhd. asf.*

Red-faced Ruby is as the little child of Mahomed.

Mhd.'s officers were forbidden to erect any structure more lasting than mud or sun-dried bricks. They might indeed build as a reception-hall one kiln-brick chamber; but any further dabbling in bricks and mortar was the prerogative of the Nawab alone. In Yákút's case, however, the prohibition was removed. The Nawab remarked that he could never have children, and that it did not much matter what buildings he left to revert to the State on his death. Yákút thereon built seven markets (ganj) including Yákútganj. It was founded in 1739 [1152 A. H.] . . . . The remaining foundations were:— (1) Khudáganj in this district; (2) Kásganj or Yákútganj; (3) Aliganj; and (4) Daryáoganj in Eta; (5) Kauriyaganj, probably the place so named in Aligarh; and (6) Nabiganj in Mainpuri." — *N.-W. P. Gazetteer, Vol. vii., p. 401f. and n.*

1884. — "*Dānī nān pīr bēdā dīdā,*

*Sewadār Sarwar dā kīdā:*

*Kuṭlā chārūn kare tayyārī*

*Pīrān sadwādīn.*

*Unhān pīrān dādār chole kīte.*

The Saint gave Dānī a son,

She made him a follower of Sarwar:

Making ready cakes and sweetmeats

She called the saints.

The saints made him a follower and disciple.

*Temple, Panjab Legends, Vol. i., pp. 93f., 97: Three Fragments about Sakhi Sarwar.*

1885. — "*Afr chole dīdīd,*"

*Phir chole hos mitthīd!*

*Gurān Pīrān to mukāre*

*Sikh dīl dī saddīge.*

I gave my disciple a flock,

And my disciple hath become faithless!

Denying his Saint and Teacher,

He hath made himself a saint."

*Temple, Panjab Legends, Vol. ii., p. 108: Sakhi Sarwar and Jāit.*

1893. — "Chelah ( $\chi$  chela, Hind.) from (chēta San. servant) disciple. Especially Hindoo convert to Mahomedanism." — *Madras Manual of Administration, Vol. iii., Glossary, p. 163.*



## BOOK-NOTICE.

THE HARVARD ORIENTAL SERIES.<sup>1</sup>

THE University of Harvard, and Prof. Lanman, are to be congratulated on the successful commencement of the series of Oriental works now being issued under the above name.

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There is one point about these books, indeed, about all other Oriental books published in Boston, which is deserving of general imitation. It is the absolutely perfect clearness of the Devanāgarī printing. Page after page may be searched, and not a worn letter — not even a broken ॠ, that bug-bear of proof readers — can be detected. Such perfection rouses feelings of envy in the heart of one who, like the present writer, has suffered many things at the hands of Calcutta compositors. I have had the curiosity to find out how it is done. The secret is simple enough. The type is never printed from, and hence is never worn out. As soon as the proof is passed for the press, an impression is taken in wax, on which an electro-type plate is made, from which the actual printing is done. The type is then distributed to its cases uninjured, and the electro-type plates remain stored for ever, available for further editions when the first is exhausted. There is no hurry about printing off. There is no cry against authors that type is being kept standing for unconscionable periods, and the out-turn is — well — as excellent as what we see in the Harvard Oriental Series. Why cannot Indian Presses follow this good example? It cannot be

expensive, for the cheapness of the series is another of its features. Six shillings for a handsomely-bound book of 250 large pages of thick paper cannot be called excessive.

Of Dr. Kern's edition of the *Jātaka-Māla*, it is sufficient to say that it is worthy of its author. It is a valuable contribution to the hitherto somewhat scanty collection of published texts dealing with northern Buddhism.

Professor Garbe's edition of *Vijñāna-bhikṣu's* well-known *Sāṃkhya-pravāchana-bhāṣya* is a fitting complement to his German translation of the same work which appeared in 1880. Dr. P. E. Hall's edition of the text, which appeared in the *Bibliotheca Indica*, has long been out of print, and the reprints which have been turned out in the Calcutta Bazar can only be called piteous specimens of Bengal scholarship. I would call special attention to Prof. Garbe's introduction to the present edition, in which he discusses *Vijñāna-bhikṣu's* views regarding the *Sāṃkhya* system of philosophy, and his attempts to reconcile it with the *Vēdānta*.

Mr. Warren's *Buddhism in Translations* is an altogether different kind of book from the two foregoing. It is an account of Buddhism told by itself. The author has selected passages from various Buddhist scriptures, and has arranged and classified them, so that, read in the order in which they stand, the student can gain a clear conception of both exoteric and (real) esoteric Buddhism. The work is divided into five chapters, occupying in all some five hundred pages. The first chapter deals with extracts from passages describing the Buddha's life, and contains a complete record of the authorised account of his lives, from his previous existence as a *Bōdhi-sattva*, to his death as the Buddha. The second chapter similarly deals with the Buddhist doctrine of the Sentient Existence, and the non-existence of the Ego. The third deals with Karma and Re-birth; the fourth with Meditation and *Nirvāṇa*; and the fifth with the Buddhist Orders. A word of praise must be given to Mr. Warren's translations of the metrical texts. He has selected an easy unrhymed quatrain as the medium of his version, which well reproduces the unelaborated swing of the original.

Banipur, 13-8-96.

G. A. G.

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# WARREN'S RULES FOR FINDING JUPITER'S PLACE.

BY PROF. F. KIELHORN, C. I. E.; GÖTTINGEN.

THE dates of some inscriptions record that on the day of the date Jupiter was in a certain sign of the zodiac. Thus the Bhatkal plates of the time of Harihara II. of Vijayanagara<sup>1</sup> are dated 'in the Kshaya *samvatsara* which corresponded to the 'Saka year 1309, when Jupiter was in (the sign) *Sinhā*, on Thursday, the fifth *tithi* of the dark half of *Pauṣa*;' and this practice of quoting the sign in which Jupiter was at a particular time is especially common in dates of the Kollam era. In order to verify dates, we therefore occasionally must calculate Jupiter's place, or find his longitude, for a given day. This may be done by certain rules and tables in Warren's *Kāla-saṅkalita*, but that work is very difficult to obtain now. To supply a substitute, I reprint here two of Warren's Tables, slightly modified, and give his rules, some of them so altered as to make them applicable to some Tables in Vol. XVIII. of this Journal. I shall only be too glad, if my doing this will induce a more competent scholar to show us how the problem may be solved in a simpler manner.<sup>2</sup>

To show the working of the rules and Tables here given, I take as an example the 18th October A. D. 475, when, according to Mr. Dikshit,<sup>3</sup> the true longitude of Jupiter was  $195^{\circ} 24'$ .

## RULES.

1. — Convert the given date into the corresponding day of the Julian period, by Table I. in Vol. XVIII. p. 203.

The 18th October A. D. 475 is found to be the day 1894 842 of the Julian period.

2. — To find Jupiter's mean place, use the Tables 1 and 2 in Vol. XVIII. pp. 382 and 383, taking the Nos. 1-12, 13-24, 25-36, 37-48, and 49-60 in the first column of Table 2 in each case to be equivalent to the (complete) signs from 0 to 11,<sup>4</sup> thus:—

From the day of the Julian period subtract the next lower number of days in the column without *śija* of Table 1. From the remainder subtract the next lower number of days in the column without *śija* of Table 2, to obtain signs. The remainder divide by 12·0342 to obtain degrees; and the remainder by 0·2006, to obtain minutes.

Day of Jul. per.	1894 842·0000	
Table 1	— 1888 161·9457	
	6 680·0543	
Table 2	— 6 498·4810	= No. 19 = 6 signs;
12·0342 :	181·5733	= 15°;
	120 342	
	61 2313	
	60 1710	
0·2006 :	1·0603	= 5'.

<sup>1</sup> See *Ep. Ind.* Vol. III. p. 117. The date corresponds to Thursday, the 10th January A. D. 1387, and according to Warren's rules, here given, Jupiter's mean place on that day was  $4^{\circ} 11' 45''$ , and his true place  $4^{\circ} 21' 45''$ , in both cases in the sign *Sinhā*.

<sup>2</sup> I may state here that my manuscript of this article was sent to the press in April last, before the publication of *The Indian Calendar*. In the Additions and Corrections of that work, pp. 155-161, the authors have done now what I very much wished them to do.

<sup>3</sup> See *Gupta Ins.*, Introduction, p. 165.

<sup>4</sup> 0 = *Mīna*; 1 = *Mēṣa*; 2 = *Vṛśabha*; 3 = *Mithuna*; 4 = *Karkatā*; 5 = *Sinhā*; 6 = *Kanyā*; 7 = *Tulā*; 8 = *Vṛśchikā*; 9 = *Dhanu*; 10 = *Makara*; 11 = *Kumbha*.



Accordingly, Jupiter's mean place on the 18th October A. D. 475 was  $6^{\circ} 15' 5''$ ; i. e., Jupiter's mean position was in the 16th degree of the 7th sign (Tulā), or his mean longitude was  $195^{\circ} 5'$ .

3. — Since Jupiter's true place is found from his mean place, the place of his apsis, and the sun's mean place, take the place of Jupiter's apsis for the given year A. D. from the accompanying Table I.

The place of Jupiter's apsis for A. D. 475 is  $5^{\circ} 21' 16''$ .

4. — To obtain the sun's mean place, find first the number of days of the elapsed years of the Kaliyuga, by Table V. Col. A. in Vol. XVIII. p. 207, and increase it by 2.1476. Subtract the total from the day of the Julian period. Divide the remainder by 36.4382, to obtain signs; the remainder by 1.0146, to obtain degrees; and the remainder by 0.0169, to obtain minutes.

The 18th October A. D. 475 falls in Kaliyuga 3576 expired, and the number of days of 3576 years, calculated by the Table, and increased by 2.1476, is 1894 631 0631. We therefore have:—

Day of Jul. per.	1894	842.0000	
	— 1894	631.0631	
36.4382	:	210.9369	= 6 signs;
		182.6292	
1.0146	:	28.3077	= $27^{\circ}$ ;
		20.292	
		8.0157	
		7.1022	
0.0169	:	.9135	= $54'$ .

Accordingly, the sun's mean place on the 18th October A. D. 475 was  $6^{\circ} 27^{\circ} 54'$ .

Now, having found Jupiter's mean place, the place of his apsis, and the sun's mean place,—

5. — From the sun's mean place subtract that of Jupiter. With the remainder as argument take out the equation from Jupiter's Annual Table (herewith published), and apply one half of it to Jupiter's mean place, to get it *once corrected*.

$6^{\circ} 27^{\circ} 54'$	$6^{\circ} 15^{\circ} 5'$
— $6^{\circ} 15^{\circ} 5'$	+ $1^{\circ} 3'$
$0^{\circ} 12^{\circ} 49'$	$6^{\circ} 16^{\circ} 8'$
equation + $2^{\circ} 5'$	Jupiter's place once corrected.
half of it + $1^{\circ} 3'$	

6. — From the place of Jupiter's apsis subtract his place *once corrected*. With the remainder as argument take out the equation from Jupiter's Anomalistic Table (herewith published), and apply one half of it to Jupiter's place *once corrected*, to get it *twice corrected*.

$5^{\circ} 21^{\circ} 16'$	$6^{\circ} 16^{\circ} 8'$
— $6^{\circ} 16^{\circ} 8'$	— $1^{\circ} 5'$
$11^{\circ} 5^{\circ} 8'$	$6^{\circ} 15^{\circ} 3'$
equation — $2^{\circ} 10'$	Jupiter's place twice corrected.
half of it — $1^{\circ} 5'$	



7. — From the place of Jupiter's apsis subtract his place *twice* corrected. With the remainder as argument take out the equation from the Anomalistic Table, and apply it to Jupiter's uncorrected mean place, to get his true heliocentric place.

$\begin{array}{r} 3^{\circ} 21' 16'' \\ - 6 \quad 15 \quad 3 \\ \hline 11 \quad 6 \quad 13; \\ \text{equation} - 2^{\circ} 5'. \end{array}$	$\begin{array}{r} 6^{\circ} 15' 5'' \\ - 2 \quad 5 \\ \hline 6 \quad 13 \quad 0; \\ \text{Jupiter's heliocentric place.} \end{array}$
---	---

8. — From the sun's mean place subtract Jupiter's heliocentric place. With the remainder as argument take out the equation from the Annual Table, and apply it to Jupiter's heliocentric place, to get his true geocentric place.

$\begin{array}{r} 6^{\circ} 27' 54'' \\ - 6 \quad 13 \quad 0 \\ \hline 0 \quad 14 \quad 54; \\ \text{equation} + 2^{\circ} 25'. \end{array}$	$\begin{array}{r} 6^{\circ} 13' 0'' \\ + 2 \quad 25 \\ \hline 6 \quad 15 \quad 25; \\ \text{Jupiter's true geocentric place.} \end{array}$
--	--

Jupiter's true place at the time of mean sunrise of the 18th October A. D. 475 is therefore found to be  $6^{\circ} 15' 25''$ ; i. e., Jupiter's true position was in the 16th degree of the 7th sign (Tālā), or his true longitude was  $195^{\circ} 25'$ . This differs  $1'$  from Mr. Dikshit's result, but the difference is somewhat less because Mr. Dikshit's calculation is made for about an hour before sunrise.

#### Another Example.

I give another example in which there is a considerable difference between Jupiter's mean and true places.

According to a Benares *Pañchāṅga* Jupiter entered the sign Mēsha (i. e., his true longitude was  $360^{\circ} = 0$ ) on Jyēshtha-sudi 12 of Vikrama-saṁvat 1949 = the 7th June A. D. 1892.\* What was Jupiter's true longitude, by the rules here given, at the time of mean sunrise of the 7th June A. D. 1892 (which falls in Kaliyuga 4993 expired)?

1. — Day of Jul. per. 2412 257·0000

2. — — 2408 040·4240

4 216·5760

— 3 971·2939 = No. 12 = 11 signs;

12·0342 : 245·2821 =  $20^{\circ}$ ;

240 6840

0·2006 : 4·5981 =  $23'$ .

Jupiter's mean place :  $11^{\circ} 20' 23'$ .

3. — Place of Jupiter's apsis :  $5^{\circ} 21' 22'$ .

4. — Number of days of 4993 years + 2·1476 = 2412 202·7212.

Day of Jul. per. 2412 257·0000

— 2412 202·7212

30·4382 : 54·2788 = 1 sign;

30 4382

1·0146 : 23·8406 =  $23^{\circ}$ ;

20 292

3 5486

3 0438

0·0169 : 50·18 =  $30'$ .

Sun's mean place :  $1^{\circ} 23' 30'$ .

\* In other *Pañchāṅgas* which I have at hand, Jupiter is stated to have entered the sign Mēsha on the 19th June, on the 30th June, on the 1st July, and on the 2nd July A. D. 1892.



5.—	1° 23' 30"	11° 20' 23"
	— 11 20 23	+ 4 38
	2 3 7;	11 25 1;
	equation + 9° 16';	Jupiter's place once corrected
	half of it + 4° 38'.	
6.—	5° 21' 22"	11° 25' 1'
	— 11 25 1	+ 0 10
	5 26 21;	11 25 11;
	equation + 0° 20';	Jupiter's place twice corrected.
	half of it + 0° 10'.	
7.—	5° 21' 22"	11° 20' 23"
	— 11 25 11	+ 0 21
	5 26 11;	11 20 44;
	equation + 0° 21'	Jupiter's heliocentric place.
8.—	1° 23' 30"	11° 20' 44"
	— 11 20 44	+ 9° 13.5
	2 2 46;	11 29 57.5
	equation + 9° = 13.5'.	Jupiter's true geocentric place.

The true longitude of Jupiter at the time of mean sunrise of the 7th June A. D. 1892 therefore is found to be  $11^{\circ} 29' 57.5'' = 359^{\circ} 57.5''$ , which is sufficiently near to  $360^{\circ} = 0$ , to enable us to say that Jupiter did enter the sign Mēsha on the given day.

## TABLES.

## II.—Anomalistic Table.

I. — Jupiter's Apsia.			
Years A. D.	Place of Apsia.		
343-564	5° 21° 16'		
565-786	5 21 17		
787-1008	5 21 18		
1009-1230	5 21 19		
1231-1452	5 21 20		
1453-1674	5 21 21		
1675-1896	5 21 22		

	+ 0. <sup>a</sup> -VI. <sup>a</sup>	+ I. <sup>a</sup> -VII. <sup>a</sup>	+ II. <sup>a</sup> -VIII. <sup>a</sup>	
	Equation.	Equation.	Equation.	
0° 0'	0° 0' 21'	2° 35' 17'	4° 26' 9'	30° 0'
3 45	0 21 20	2 52 16	4 35 8	26 15
7 30	0 41 20	3 8 16	4 43 7	22 30
11 15	1 1 20	3 24 14	4 50 6	18 45
15 0	1 21 19	3 38 14	4 56 4	15 0
18 45	1 40 19	3 52 12	5 0 3	11 15
22 30	1 59 18	4 4 12	5 3 2	7 30
26 15	2 17 18	4 16 10	5 5 1	3 45
30 0	2 35 18	4 26 10	5 6 1	0 0
	- XI. <sup>a</sup> + V. <sup>a</sup>	- X. <sup>a</sup> + IV. <sup>a</sup>	- IX. <sup>a</sup> + III. <sup>a</sup>	



III.—Annual Table.

	+ 0. <sup>s</sup>	+ 1. <sup>s</sup>	+ II. <sup>s</sup>	+ III. <sup>s</sup>	+ IV. <sup>s</sup>	+ V. <sup>s</sup>	
	Equation.	Equation.	Equation.	Equation.	Equation.	Equation.	
0° 0'	0° 0'	4° 49'	8° 55'	11° 18'	10° 51'	6° 47'	30° 0'
3 45	0 37	5 23	9 20	11 26	10 33	6 2	26 15
7 30	1 13	5 57	9 43	11 30	10 11	5 15	22 30
11 15	1 50	6 29	10 5	11 32	9 45	4 26	18 45
15 0	2 26	7 1	10 24	11 30	9 16	3 35	15 0
18 45	3 3	7 31	10 41	11 25	8 44	2 42	11 15
22 30	3 38	8 1	10 56	11 17	8 8	1 49	7 30
26 15	4 14	8 29	11 8	11 6	7 29	0 54	3 45
30 0	4 49	8 55	11 18	10 51	6 47	0 0	0 0
	—XI. <sup>s</sup>	—X. <sup>s</sup>	—IX. <sup>s</sup>	—VIII. <sup>s</sup>	—VII. <sup>s</sup>	—VI. <sup>s</sup>	

## THE DEVIL WORSHIP OF THE TULUVAS.

FROM THE PAPERS OF THE LATE A. C. BURNELL.

(Continued from page 227.)

## BURNELL MSS. — No. 26.

## THE STORY OF BOBBARYE.

ORIGINAL in the Kanarese character: transliteration by Mr. Männer: translation from Burnell's MS. checked by Mr. Männer. Original, text and translation, occupies leaves 266 to 271, inclusive of Burnell's MSS.

## Text.

Bobbarya ādi dīvu, pattiṇi Gōvedu balletini Kochchiḍu; appe Pātuma, amme Sulikalle Muravo Byari. Vorti appe wori ammagu yelweru bābeḷu, pulḷi kiladu puovalu kuttadu pudaru letteru Kūyiri, Kalasappe, Gonḍa Bommaya, Siṅkiri Sūṇi, Sumuṇi Ānando, Sarapolī, Sunajānunniko. Akaḷa malle āyery, baravu kalpaḍendery, kaḍla bariḍḍu saṅga poyye sere sere tarpuḍāyery, muḍāyi sine muṇḍadu pādiery poyyeḍa bareteru barawu āṇḍu palāyi patti-yery Uddanda Bottuḍu gujiḷla siriwoli tarpuḍāyery, muḍāyi mugalu dembugu pādiery, paḍḍāyi pachehe maṇida dembugu pādiery magramada dinatāni kaḍe wali katteriyery, kaḍi woli mutteriyery, bāṇji woli bamosa barpāyery, eipundi wōle mappuṇḍi grandha pattiery, wōle patty wōdiery, grandha patty naṅgiery pōyye palāyi wōle wakkara sama āṇḍu. Yenkelegu nana ūru jattadu yēra saro byēra maḷpoḍendery. Kanchi sidde, kanchi baḷla, baḷla mudi chirāwu pugeliḍu pādiery. Sara kaṭṭu bella seppada pari nūlu ūru koṇḍadu māroḍendery, mīta sari āṇḍu, illagonji garu, illagonji maḍalu pattiery. Kaḍalu bariṭṭu maḍalu angaḍi kaṭṭiyery sine kōḷuḍu padināgi bākili tonery padināgi bākiliḍu padināgi byara diyery, same, yenme gāchi kaḍale renke ragi, kūṭyoduḍu poddoḷu, kenchilla boḍa, tippiduḍu podi saṅga marāyiduḍu yenṅe, charbada baggeyi, kuḍpuḍu gōri baḷchhire, mugaḍora sārāyi, vaṇji bākiliḍu jaṇḷeda byara, peikyḍu puggiro, ballada byara i yēra sara maṭṭuḍu kāyida yechtha kaviji baṇjida paripaḍu pōyiji, tuttuḍu muni diyiji, muṇḍa tuttuḍu, kālogu eiwa nūdu waraṅ galisaga, nana paḍāwu



tūwadu, paḍawada yēra sara malpoḍu, yēlachchida yerme pāroḷa māroḍu, munnidū mūji acheli chirāwadu einu aḍḍhi pāḍiyery. Yēḷu paṭṭada marakalery yēḷu bāmonda Byāriḷa kūḍaḍu **Peirya Kaḍanjārugy** pōyery, Bermereny tūyery kei mugiyera, jāti nītida Byāriḷa, jāti seṭṭi byāriḷa andery ūru jana. Yenkuḷa jāti rīti byāriḷa jāti seṭṭi nākuḷa atty andera jāti Byāriḷa ānda angaṇa jappale dali guṣṭo pattale batti siriky baḍe gūṭa papḷe tṛy Bermere itti ūruḍu paḍawugu āpō mara unḍundu kōṇḍa. Koṇḍapōyi warāny boḷḷida battalyḍy koriyery, warāny tūdu Bermerenēy sitta sellinḍa, māna worinḍy jāny pijirunḍy tīrtu kaḍyḍḍy mitta kāna muṭṭa tūdu nikulegūpi mara tūdu tūle, porḷagu ponne, aireḷygy eirawa, beriky berpalōyi, aḍi palāyi sekkida mara tūyery, malenāḍy ācharinḍy lepyāyery, kaḷamme kuḍi ari tambe suḷi pū, maraky muttāry patti yeru mūji sezo pārayery, āne barakanda maraky, kuḍare barakanda gaḍi pāḍiyery mara būriyery bokkonji kaḍpanaga sārādāy tekkelakkyji, paṇāwadātṛy kujambu lakkyji **Nāḍubalyāyanu** lettery kariya kanda maṇey boḷya sariya pādāy nimitta kēndery. pūnjoḷu kilepi paḍyḍy māgaṇḍy paṇjaky paṭṭā, Bermereny niebcha māḍāṇḍā kelasa āpaṇḍundu tōḡyṇḍy paṭṭogṇa sārōḷygy Pūnjo andāṇḍā pāru palenkiḍy kuḷḷaḍu, muji dali muṭṭu kilepa āye kilepaḍu anchānda bangirūḍa kōkāyi, muttuda renke, boḷḷida kāny korpa. Bermereny niebcha māḍa kaṭṭāwa andery, muji dali muṭṭu pallenkiḍy kelette, bangūry tūkāyi muttuda renke boḷḷida kāry koriyery, Bermereny guḍa kaṭṭāyery, maraky weipu burḍāyery, mara letty tūḍa pāḍiyery paḍāwugu, kodi tūḍapū kammogu maḷteru, mara toḷtu āḷuḷegṇy baḷḷy paṭṭenṇy būru pādāyery mara weiteru kōḍi maley weiteru kalkuḍa kaḷḷy kaḍateru Paḷḷita Paḷko Paḷḷida kāryagy bakteru, Sūḷe, Kumble, Muṭṭida kariya, Paṇjimār kariya, Maḍyṇmalegundī, Boḷḷeda kariya, Tambadagaṇḍi, Taraḍi yedanirṇy kaḍatteru Maḍyṇbeilḷy kariya āyery Udyāry kariya battunḍy. **Ponnedongaḍi Pōwullānāḍygy** batteru oḷweda kōḍyṇmāra weitṛyḍy boṭṭygy pāḍiyery **Malenāḍichchawāny** appāyery paḍāwuda bēḷo paṭṭāyery wonji paḍāwuda yēḷare maḷpāyery, maṇile maṇame tēwuda guri paḍpeda kaḷy, niru apparige, kanji keikanji kōḷe, muttu ratanogu, wajra māṇikogu, ari bāygy aḍē pāḍyḍy bēḷi āṇḍy, paḍāwuda muttei tū burḍy Anatanna Marakale, aḍi marakale, **Bobbari Kunnyāli**, Keṇḍidēwu, i marakalery paḍāwuda āya paṇḍadu eiwa sūra aṭṭigy pachcheda pāyi, pagaloda kombu, muttuda nangāḷy māya nada patty mīna balaky karubodāni yēḍy kari kali gangara āwoḍandery, paḍāwugu maru mēḷāteru niru dingelṇygy paḍāngu daḷadḍygy wōḍāyery. Ūruḍitti ari bāry paḍāwugu dingāyery alaṣy keiteru pū kambogu nidu pāḍiyery gūḷita barawugu tūyery paṭṭeda pāyi yēḍery gūḷita barawugu nīradinḷygy sarūtu tenakāyi rājyogu pōyery **Mukkoḍu kōḷe Makāyidṇy** yēry dīpaḍa nangāḷy **Kochechidṇy** yēnosarō pādu wara āji tingoḷa āṇḍy battu bangāry muttu maṇikya wajra weidūrya kei shēryṇḍy nama botty wara ājitingoḷa āṇḍy, nama batti ūrugṇu pira watti pōyi inderu, pirawatty naḍygy bannaga kaḷḷyḍa paḍāwa baḍakāyi dikkyḍḍy bottunḍy barile paḍāwu tenakāyidḍy barpuṇḍo kaḷḷy paḍāwudākalegā maggi paḍāwudākalegā būru bakkaṇi āṇḍy, wormunda kēḷaga āṇḍy sakala bēḍa sarwa lakkaṇu yēḷy irḷyḍy yenma pagelṇyḍy kūḍiyery. Kōṭeda bara chaṇḍuḍa, baro beḍipagari kālīga āṇḍy ine barawanta beḍi Byāriḷegṇy paṭṭāyery kaḷḷy paḍāwudākūḷa. Byāri paḍāwu dariyṇḍy allaṣy kaḍinḍy pūnkara muḷḷinḍy pūkamba pāyi, parinḍy niru alayī āṇḍy, kanti Byāriḷu kantiya, nīṇḍi marakalery nīṇḍyḍy mittu būriya, wari Byari kare būriye, Yērikalḷy Dondikalluḍu kare būriye, aḍi pūranda Bermeru Poḍikalāyā Bermeru ākeḷe bala pakkoḍu jōganda Byāripōye **mayakāye**, seṭy ḍaḍi muttye jartana batte, waḍḍe aḍḷaṇa bipere chawala datta keity maṇi balata keity kanchida dānya muṭṭu pōye. **Māyilapūjari Munglādōṭṭi** peri itti sāṇḍu wāsāye, shēriye, aḷṭy **Mūlūru** shērītti sānogu pōpēnde. Aḍe pōye, aḷṭa janokulegy kanoṭu sānāwoḍu ande agḡyḷy tōḍāwadunḍe, sara kilāḷy sara mēḷāḷy kūḍāye, Māyaḍānga ugḡyḷy tōḍanaga kalte ḍa murte mugityḍy beiyāḍa murtegy pāteru Pongadēry beidyē. Pongada unḍeny tūyinayāḍa tūyēṇḍy paṇḍa, kenunayāḍa kēṇḍēṇḍy paṇḍa andery Bobbariye. Beidyē tūyīṇāyāḍa tūyēṇḍy kēṇāyāḍa kēṇḍēṇḍy, einu Bobbariye kēṇḍyḍy āyanu yēḷu irḷy yēṇma pagelṇyḍy pāḷi toḷṭy kariḍy diye. Pongadēry beidyē santānada aḍeki nāḍyḍy nāḍāyery lettṇyḍy mābra kuṭṭery Mūlūru nūḍāḷy kūḍāyery pāri maḷpāyery, Ponga Beidyē pāre tōḡunḍu kuḷṭy jāri muṭṭu tojanḍu batti muṭṭu tōḷujji, pongadēry beidyē tōḷujje, Pongadēry Beidyē pāḷe tōḷunḍu maṇḍeda pālegy wōṭṭi kaṭṭyḍy pāri paṇḍery kanti pongabeidyery nigatnēḍa



Mūlūru sānada ulāyida adipu Pungadēry Boidya santāna sāra kālogu korpāwa paṇḍi nūlayi donḍeḍy āwuḍḍa baggone lakkyery Pongadēry. Mūlūru nūdāly Bobbarya gy wōḍuri māda wōḍilu pādḍy mugili diyera; radḍa warsogu wonji warusādi bali korpāyery aḷṭy Mallūr sānogu pōye aṇḷa sankāḍa konḍu pādīye. Sopnoḍu sāna bōḍende, sāna āṇḍy, nēma āḍy aḷṭu Woiyārūgy pōye ciwa sāla āḷany kūḍāye andu maḷte. Sāna bōḍunde, aṇḷa sāna āṇḍa nēma āḍy. Aḷṭu kāpuga batte Kāpudu Janārdana dēwereny sandiye Kāpy Sārāṅgḷḷāga aramanegy pōye baḍakāyi bākily bāḍunde, baḍa kāyi bākilyḍy bākilyda Paradānindy paṇḍāye. Aḷṭy Ajjāḷgy batte, aṇḷa taḷa poyye taḷa gettonḍe sāna maḷpāwoḍḍe bali nēma koḇḍe Yelledari Pāridy bali nēma dettonḍe Bāwagu batte sāna kaṭṭāwaḍḍe Pāṅgāḷy kariya kaḍatte Pāṅgāḷyḍy iruweru siri kulenu andy maḷtonḍe Janārdhana dēwereny andy maḷtonḍe Mūḍoṭṭu Mālingeshwara dēwereny andy maḷtonḍe Kaṭṭipāḍi Sārāṅgḷḷāya aramane shēriye. Aḷṭa Ballaḷeḍa posayy sāna āwaḍunde. Posary Kure Kunja kaḍatte Maṭṭuḍy Ittumūrti dēwereny sandiye Koḍidalla Bermere bala pakkōḍe nela nḍeḍy ndiya bende daḍi muṭṭa jaritana botte Ajāpakke yēḷy jaṅgigaḷu sāna kaṭṭāyery kōḷa koriyery. Aḷṭy Udyāra kariya kaḍatte udyaraḍu Winayaka dēwereny sandiye. Udyāra muṇṇūdāly bārageru workamba bali māda korpāyery kūḷādi mechchi warusādi nēma dettonḍe Udapi saḷiky kedāragirita midy ādi Anantāshwara dēwere balata bāgaḍu kempu tāware korpāḍy ndiya bende yeṇma samathanada kartaleny andy maḷtonḍe dēwere sūra-bādyada vakkeleny kūḍāye, dēwere kanchi mādy ānaga yenkonji kaḷy guṇḍa āwaḍunde yeṇma samathanada kartolu paddāyi Tollāḷa Sānoḍu kaḷy guṇḍa kaṭṭāyery yeṇma samathanada appane selipady kūḷādi mechchi warusādi bali nēma dettonḍe, aḷṭy battyḍy Chittipāḍi kartu Sārāṅgḷḷāyany sandidy Birotṭi sānaḍu āye. Pilichanḍi bala bāgaḍu dompada bali nēma dettonḍe, aḷṭy Kuḍāry Sankrāṇa dēwereny sandiye Waḍapāṇḍeshwara Balarāma dēwereny sandiye. Bihugōḍḍe Yetrāḷy dēwereny sandiye Nandēshwara dēwereny andy maḷtonḍe Kalmāḍi pāḍeḷu āye. Aṇḷa guṇḍa maḷpā woḍḍu warusādi bali nēma dettonḍe, Kalmāḍi pāḍeḍy Tūpada pāḍeky workary muṭṭiye sabāsy karite sanyasi paḍete muḍāyi gaṭṭāda rajyaḍḍu paḍḍāyi samuḍra muṭṭa baḍakāyi Angōḷeḍḍy tenakāyi Kāpu muṭṭa gaḍuwāḍy aṭhaḷoṭu nā ga jiḍa pāḍi kaḷyḍaḷu Bermere guṇḍa gaddigedaḷu dēwere dewa-sathanadaḷu wasaḍy kōḷa pra paṇḍa bali nēma dettonḍe.

#### Translation.

The original home of Bobbarye was an island. He was born at Goa and grew up at Cochin. His mother was Pātuma, and his father Murava Byari of Sulikal. The father and mother had seven children. They bound up their children's navels when they were born and gave them names: — Kāyiri, Kalasappa, Gaṇḍa Bommaya, Siṅkiri Sūni, Sumuni Anaṇṭa, Sarapoli, and Sūṇajānu Nāyaka. They grew up and wished to learn to write. They brought many a handful of fine sand from the sea-shore and put it on the western verandah. They wrote on sand, and learnt writing on it. They got planks. They brought short leaves of the palm-tree from Uddanda Boṭṭu, put them in the sun when it was low in the East and heaped them up in the evening when the sun was dark. Next day they cut off both ends of the leaves and bound the middle parts into books. They had five handfuls of leaves, and three of written books. They clearly read the writing on the leaves, and only murmured the books. Their writing on sand, planks and leaves was done well.

"Now let us go and trade in the villages," said they.

They put on their shoulders a vessel holding about one-fourth of a *ser* and a vessel of bell-metal into a bag.

"We wish to sell a thousand bundles of sugar and coir of cocoanut fibre," said they.

They sold the sugar and the coir. They got a bamboo and a plaited cocoanut leaf from each house. They built a shop of cocoanut leaves on the sea-shore with sixteen partitions of thick bamboos. They put sixteen kinds of goods within the sixteen partitions. The goods were: — sago, oil-seed, wheat, Bengal gram, *reṅke* (a kind of grain), *ragi*, rice-flour in a



basket, red tender cocoanuts, *chunam* in shells, oil in a wooden vessel, bunches of Areca-nuts, betel-leaves heaped in a basket, toddy in bottles, cloths, tobacco in matting, and sugar. Though they sold them all, they did not recover the cost even of their Areca-nuts and living.

"We have not put on fine hanging cloth or even a *muṇḍa* (a small coarse cloth). We have not collected fifty or a hundred Pagodas in a year. Therefore, we must go and trade in a ship. So let us sell our small she-buffalo worth seven Pagodas," said they, and they sold the she-buffalo.

They put three Pagodas in their waist-cloths, and five Pagodas in a bag. Fishermen of seven houses and Byāris (Moplas, Māpillas) of seven houses were collected together, and went to *Poirya Kaḍanjār*. They visited Brahmā and folded their hands.

"Byāris! are you in your caste or ejected?" asked the villagers.

"We are in our caste, not ejected," said they.

"If you are in your caste you may come into the temple-yard and touch the door, and then tell us what you want," said the village people.

"We have heard that there are trees fit to build ships within the village of Brahmā," said they, and put the money which they had taken on a silver plate. The Brahmā-Bhūta, pleased with the money, became proud, and his head was turned.

"You had better examine the trees from the lower to the upper forest."

They saw a fine *ponne* tree and a *sirusa* tree and a *berpalōyi* tree, for the keel of the ship, and a teak tree fit for the planks. They called a carpenter, and brought some black and rough rice with some white *tunda* flowers and sprinkled them over the trees. In this way they sprinkled them thrice. They made a cut as large as a horse in a tree of the size of an elephant. They cut down the trees. Then they began to cut another tree, but could not cut from it a piece as small as a *sāra* or as large as a rupee. They called *Nāḍubalaya* and asked him to refer to the *prāśna*-book on a black plank made out of a *kadre* tree with white conchs. It was found that they would succeed, if a *puṣṭjapaṭṭa* (small building) was built in twelve *māṅges* (villages) where the cocks crow, and if a roof was built over Brahmā and his post.

"If Pūṣṭja is the Bhūta for the *paṭṭa* for the thousand people in the twelve villages, he must ride in a palanquin at full speed and must cry out thrice. If he do this, we will present him with a beak made of gold, wings of pearls and legs of silver, and over Brahmā we will build a roof," said they.

The Bhūta cried thrice from the palanquin. Then they presented a beak of gold, a feather of pearls, and of silver, and built a roof for Brahmā. They cut down trees and made them into logs by measure. They cut off the top of a tree for the mast of the ship, and the trunk of a tree for the ship. They made holes in the trees and tied ropes and strong creepers to them, and drew forth the trees. They dragged them from the forest. They passed by a stone of *Kalkuḍa* and a place called *Pallita Palke*. They came to the ferry of *Palli*. They passed by *Sūle*, *Kumble*, the ferry at *Muṭṭa*, the ferry at *Pañjimār*, the deep pond at *Maḍumale Guṇḍi*, the ferry at *Bolje*, the pond at *Tambada Guṇḍi* and the village of *Taradi*, and came to the ferry of *Maḍum Bai*. Then they reached the ferry of *Udyār*, and came to *Ponnedongaḍi* and *Pōvullanaḍ*. They dragged the trees to the higher ground at the junction of the rivers. They sent for *Malenādechcheva*, and made him build a ship. They made seven decks in the ship, an office for business, holds for *keru* and *haruve* planks, a well, a cow-stall, a room for children and women, boxes for pearls, gems, diamonds and carbuncles, and also for rice and paddy. In this way they built the ship and finished the whole work.

"Now the necessary things of a ship are required. The old fisherman *Anataanna Marakala*, *Bobbary*, *Kunniyāli* and *Kendi Deva* must come too, and the fishermen must be told what we want for the ship," said they.



"Do you buy for five thousand Pagodas a silken sail, a mast of coral, an anchor of pearls, nails of wax, fish-oil, iron nails, goats, sheep, toddy and other liquors," said the fishermen. They drew up the ship on the sea-shore. They filled it with rice and paddy from all the villages. They fastened the ropes and made straight a small mast. They said the wind was coming and raised the silken sail. They sailed straight to the Southern Countries, and the wind blew and the sea was high. They anchored the ship at **Mukka** and dwelt at **Makā**, and then anchored at an island and dwelt at **Cochin**. A year and six months passed since their departure, and they procured gold, pearls, rubies, diamonds and carbuncles.

"It is a year and six months since we left home; therefore let us return," said they.

On their return a stone ship came across theirs from the Northern Countries, when the **Byāris'** ship came sailing from the Southern side. The sailors of the stone ship and wooden ship spoke together and then they fought together. They fought a battle in the sea with weapons for seven nights and eight days. They hammered at each other with logs of wood, with balls, with guns and arrows. The sailors of the stone ship fired a cannon against the **Byāris** and then the **Byāris'** ship broke up, the ropes were cut through, the mast was broken, the sail was torn, and the ship was entirely wrecked. The water came in and the **Byāris** were drowned in the water, and went to the bottom; but the fishermen who could swim came to shore. Only one **Byāri** came to shore. He came to the land near **Yērikaḷ** and **Dondikaḷ**.

There was an ancient **Brahmā** called **Podikalāya**. The **Byāri** came on his right side and there he died. A man became possessed of the **Byāri** (**Bobbarye**). He took a shield, a fly-brush, and a ringing bell in his left hand, and a lump of bell-metal in his right hand. He left that place and went to a large *sānam* dedicated to **Māyilapūjari** at **Muṅgladoṭṭi**. Then **Bobbarye** thought of going to a large *sānam* at **Mūlūr**, and went there, and there he informed some people in a dream that he wanted another *sānam* there and a well dug by a thousand coolies. He collected a thousand people, and began to dig the well called **Māyaḍaṅga** and then disappeared. But a **Poṅgada** went to draw toddy, and saw him as he was finishing his work in the morning.

"O **Poṅgada**, do not tell of this, if anybody sees or asks you," said **Bobbarye**.

But the **Poṅgada** told it to whomsoever he saw and to whomsoever that asked. Having heard of it, **Bobbarye** sunk him in a lotus tank for seven nights and eight days. Then the family of the **Poṅgada** searched for him, and called aloud, and collected a hundred people of **Mūlūr**. All of them together prayed for him. Then his hat of areca leaf was found in a lotus tank, and they saw the marks of his feet descending into it but not ascending. The **Poṅgada** could not be found. But because the **Poṅgada's** hat was found in the tank, it was kept as a pledge for the **Bhūta**, and the people prayed that if the **Poṅgada**, who was drowned, should come up again, they would appoint him and his family for ever sweepers of the *sānam* at **Mūlūr**.

Before they could stop their tongues in their mouths, the **Poṅgada** came up! Then the hundred people of **Mūlūr** built for **Bobbarye** a *matam* with a tiled roof and a spire. They performed a feast once in two years and a sacrifice once a year.

The **Bhūta** then went to the **Mallār Sānam**, where he made the people sick, and informed them in their dreams of what he wanted. A *sānam* was built and a feast was performed. Then **Bobbarye** went to **Woḷyār**, and made acquaintance with a thousand people there and asked them for a *sānam*. A *sānam* was built there and a feast was performed. Then he went to **Kāpi**, where he visited the god **Janārdhan**, and on to the palace at **Sārāṅgullāya** and spoke to the King at the northern door, who gave him the **Paradāni** (Minister) of the Northern Door. He went then to **Ajjāḷ**, where he got a piece of land and made the people build a *sānam* and perform a feast. He had a sacrifice and feast at **Yelledari Pāri**. He went to **Bāwa**, where a *sānam* was built, and crossed the ferry at **Pāṅgāḷa**, where he visited two women. He made acquaintance with the god **Janārdhan**, and with **Mahalingēśwar** at **Mūdoḷ**. He entered the



palace of Śāraṅgullāya at Kaṭṭipāḍi, where he asked the Ballā for a new *sānam*. He passed by Posar and Kure Kūḷja. He visited the Viṣṇu Mūrti at Maṭṭi. He appeared from the ground on the right side of Brahmā at Koḍidal, and went to the door trembling. Seven Brāhmaṇas at Ajapakke built a *sānam* and performed a feast for him. Then he passed by the ferry of Udyār and visited the god Vinayaka. Three hundred fishermen of Udyār built for him a *maṭam* with a pillar in front. They performed a feast once in two years, and a sacrifice once a year. He bathed in the tank at Kedāragirta looking like a red lotus, and went to the right side of the ancient god Anantavarā at Udapi. He made acquaintance with eight Swāmis (Sannyāsīs) and collected all the musicians of the god, and told them that he wanted a stone building with a roof of bell-metal for the god. The Swāmis of the eight *mathas* built the stone temple known as Toḷaḷa Sāna on the West. He induced the Swāmis of the eight *mathas* to voluntarily perform a feast once in two years and a sacrifice once in a year. Then he went to Chittupāḍi and visited Śāraṅgullāya and entered in a *sānam* at Bīroṭṭi. A feast was performed for him under a shed on the right side of Pilichavanḍi Bhūta. He left that place and went to Kudār where he visited the god Sankrāṇa. He visited the god Balarāma at Waḷapāndēśwar. He visited the gods Yetrāla and Nandēśwar at Bīlloguḍḍi, and made friends with them, and then went to Kalmāḍi, where a building was made for him and a feast once in two years and a sacrifice once a year. He put one foot on a rock at Kalmāḍi and the other one on a stone at Tūṇa, for which he was reckoned very powerful and able. From the Ghāṭa on the East to the ocean on the West, and from Aṅkōla on the North to Kāpi on the South, Bobharye was celebrated with feasts and sacrifices in every habitation of Nāgas and in every temple of Brahmā, and in every temple.

(To be continued.)

#### NOTES ON THE SPIRIT BASIS OF BELIEF AND CUSTOM.

BY J. M. CAMPBELL, C.I.E., I.C.S.

(Continued from p. 140.)

**Salutations.** — Of the ideas that have prompted the salutation, three layers are preserved. The top layer is simple inquiry, as in the English, "How do you do?": in the French, "How do you bear yourself?": in the German, "How do you go or fare?" The question need not be accompanied by any marked motion of the body. This form of salute, though commonest among the nations of Europe, is not unknown among peoples who preserve earlier ways. The Egyptian says: "How do you sweat?"<sup>46</sup>: the Shonas near lake Chad stretch out their palms with the words, "Are you well and happy?"<sup>47</sup>: the Abyssinian kettle-drums repeat the sound of the Amharic "How do you do?"<sup>48</sup>

In Mr. Herbert Spencer's *Ceremonial Institutions* certain forms of salutation are grouped so as to shew that their sense is the self-surrender of the inferior who salutes to the superior who is saluted. Submission seems to explain the standing, kneeling and prostrate attitudes of Musalmān prayer. These attitudes may imply an underlayer of spirit action, with the object of getting rid of evil influences. Still, to a Muslim, the merit of the postures of prayer is that they are signs of Islām or submission. In the self-surrender view of the salute, the raising of the hands before the eyes, the stretching of the arms by the sides with out-turned palms, the bowing of the body, the bowing of the head, have all their origin in the inferior who salutes placing himself in the power of the superior who is saluted. The desire of the superior who is saluted to prevent an undue surrender on the part of the saluter leads to a compromise. Among Indian Musalmāns, women guests, when they arrive, try to touch the hostess's feet. The hostess draws in her feet and touches the guest's head with her hands.<sup>49</sup> So the salute of bowing till the fingers touch the ground, when the saluter is completely defenceless, is prevented by the person saluted, and, under the law of compromise, the ground-touching salute passes into the

<sup>46</sup> Hone's *Table Book*, p. 187.

<sup>47</sup> *English Illustrated Magazine*, May 1884, p. 191.

<sup>48</sup> Denham and Clapperton, Vol. II, p. 163.

<sup>49</sup> Herklot's *Qanun-i-Islām*, p. 116.



wide-spread shake of the hand. Self-surrender modified by compromise may be accepted as explaining certain forms of salutation. At the same time, of the forms that open to the surrender key several yield only to pressure and seem to shew that the surrender meaning has been imposed on an earlier practice which has its basis in a different class of ideas. The Chinese salutation, *chinchin*, where the body is bent forward nearly to the ground with the clenched fists set together and raised two or three times, seems at first an ideal case of submission. But the clenching of the saluter's fist suggests influence-holding or other mystic virtue. In any case the clenched fist seems hardly a sign of submission. Again, surrender fails to explain many forms of salutation. Finally, it is to be noted that the entire vocabulary of salute, the words salute, salutation, salve, hail, health, peace, farewell, good-bye, God keep you, have no connection with surrender. This consideration leads to the third or lowest layer. The sense that lies in the salute, whether the salute is the raising of the open right hand, the kiss, or the discharge of cannon, is that the person honoured by the salute may be well, that is, that he may be freed from the annoyance of evil influences. How far does the wish to scare spirits explain not only the different classes of salutes which are unconnected with surrender, but also the bulk of the other salutes which the surrender theory at first sight seems sufficiently to explain?

Salutes which have for their object the scaring of evil spirits belong to two main classes: salutes of honour and salutes of dishonour. Salutes of honour vary from the short informal greeting of friends to the most primitive, and also to the most refined ceremonial. The spirit basis of honour-salutes is the universal experience that all in a position of special respect, — the king, the conqueror, the bride, the babe, the priest, the god, the dead, — are specially open to spirit-attacks. To the wandering unhoused shoals of spirits the honoured living and the dead, whether honoured or neglected, form tempting lodgings because in the case of the honoured living the lodger will share, perhaps cuckoo-like he will succeed in monopolising, the respect shewn to the original tenant. And because in the case of the dead the spirit requires no placard to shew that there are lodgings to let. The saluting of the dead hardly fits with the surrender-with-compromise theory. At the same time, the different forms of saluting the dead find suitable explanation in the desire of the saluter to take into himself spirits that might otherwise pass into the tenantless spirit-house, and prove either a pollution or a vampire. The object of funeral rites is to scare or to tempt spirits, mainly the accursed blue-bottle north-fly of corruptions, from settling on the dead. The flowers, the pall, the plumes, the cakes, the mourning, the bell, the gun, the soldier's volley, the sailor's ensign, have all their origin in the struggle to guard the dead from the trespass of evil influences. It follows that all salutes to the dead, kissing the hand or the pall, bowing to the passing funeral, uncapping at the grave, are part of the great funeral ritual which has for its object to draw into the saluter spirits that might corrupt or annoy the dead.

The second great branch of salutation is the salutation of dishonour. A large class of forms of abuse, whether by sign or by word, have their root in the suggestion that the person abused is either a devil or is devil-possessed. Christ's remark,<sup>50</sup> "Ye are of your father the Devil," and the Jews' reply, "Thou art a Samaritan and hast a devil," explain the bulk of abuse both by word and by salute. Pointing the finger of scorn, spitting at, cursing, making a devil's nose, a fig, or other phallic sign, uncovering the private parts, are all an avant — "Get thee behind me, Satan." The spittle is lucky and full of healing virtue; but the spittle heals because it scares evil influences. In their yearly devil-driving the Wotyak Fins of East Russia, as they oust the evil influences from each house, spit at them. They spit again when they have crowded the whole array of spirits on the border.<sup>51</sup> It follows that to be spat at is the same as to be told, "You are a devil or devil-possessed." So in spitting on Christ the soldiers put into action what the Jews had already said: — "Thou art a Samaritan

<sup>50</sup> St. John's Gospel, viii. 48.<sup>51</sup> Frazer's *The Golden Bough*, Vol. II. p. 180.



and hast a devil." So the salute "**Damn**" or "**Damn to hell**" implies that the person saluted is a devil and ought to return to his own place. Taking a sight, cocking snooks, and other names for what is known as a devil's nose, and consists of putting the right hand to the end of the nose, either open or with the middle finger stiff and the other fingers bent back, seems to get its name because of its value in any meeting with the devil. Like the spittle or the curse, the use of the devil's nose in ordinary life implies that the person saluted is a devil or is devil-possessed. So the Neapolitan fig, the right thumb between the first and middle fingers, has the same evil-scaring sense.<sup>52</sup> Finally, the sense of a hiss is to scare fiends. Both the Greeks and the Romans hissed when they saw lightning, and both hissed because they believed lightning was a devil; Satan falling as lightning from heaven.<sup>53</sup> So like other abuse-salutes the hiss means, "You are a devil or devil-possessed."

Besides individual salutes, special forms of salutations both in honour and in dishonour, belong to bodies rather than to individuals. Such are the signs of approval or of disapproval with performers at theatres and other public places; the clapping of hands, the cheers, the vivas, or clapping of tongues, the throwing of flowers, have the same object as the individual salute of honour, namely, to guard from evil the person who is held in honour. Similarly, the signs of disapproval, the hissing and whistling, the shouts and outcry have, like private abuse-salutes, the sting that the person saluted is a devil or is devil-possessed.

It has been stated that the root of the care shewn to free the person saluted from evil influences is the experience that **any person in honour is specially open to spirit-attacks**. The air swarms with given-up ghosts or unhoused spirits who roam in search of lodgings. No lodging is so tempting as the honoured man or the worshipped god. Farther, men may have within them as lodgers, or as permanent occupants, envious spirits which looking out through the human eye waste and wither anything or any person that strikes the envious spirit as unduly prosperous. It follows that all persons in special honour require peculiar guarding. The babe, the bride, the conqueror, the orator, the performer, the priest, the king, the god, the dead, all need protection from the Evil Eye and from other hurtful influences. The need for saluting, that is, for saving or guarding those in honour, spreads into the not less pressing need of protecting one's friends, and, from a different view-point, of guarding one's-self and one's country from the evil influences with which strangers are haunted. The forms of greeting, both in word and in action, which have been adopted to secure safety for the great, happiness for friends, and protection against strangers, group themselves under the leading classes of device which experience has proved to have power either to scare or house evil spirits, or to secure a sacramental sameness of spirit between the person who makes and the person who receives the salute. **The leading principles of protection are :—**

- A. To name a guardian influence at whose name evil influences flee ;
- B. To raise a noise ;
- C. To perform some act which can clear evil from (i) the saluter, (ii) the surroundings, (iii) the saluted ;
- D. To make the saluter the saluted's sacrifice or scape ;
- E. To enforce some sacrament by which saluter and saluted may have in them the same spirit.

<sup>52</sup> The fig is not unknown in England :—

"Witchy, Witchy, I defy thee,  
Four fingers round my thumb  
Let me go quietly by thee."

*The Denham Tracts*, Vol. II. p. 82.

<sup>53</sup> *St. Luke's Gospel*, x. 18 ; *Potter's Antiquities*, Vol. I. p. 384. Compare the Arabian saying (*Job*, xxvii. 23) : "Men shall clap their hands at the rich hypocrite and shall hiss him out of his place."



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Under A, Guardian naming, come : —

- (a) The naming of God.
- (b) The naming of Hail or Health.
- (c) The naming of Peace.
- (d) Goodbyes, farewells.
- (e) Curses.
- (f) Coarsenesses.

Under B, Spirit-scaring noises, come : —

- (a) Singing and other music with national anthems and hymns of praise.
- (b) Hand-clapping, joint-crackling, thigh-slapping.
- (c) Gun-firing.
- (d) Cheering, shouting, yelling, hissing.

Under C, Actions to scare evil spirits, come :—

(i) From the Saluter —

- (a) Throwing and rubbing dust.
- (b) Mouth-covering.
- (c) Ground-touching.
- (d) Eye-hiding.
- (e) Tongue-lolling.
- (f) Racing.
- (g) Alms-giving.

(ii) From the Surroundings —

- (a) Spitting.
- (b) Health-drinking.
- (c) Kerchief-throwing.
- (d) Bough and grass-carrying.
- (e) Lifting.
- (f) Dancing.
- (g) Finger-pointing.
- (h) Offering.

(iii) From the Saluted —

- (a) To pull his nose or twist his ears.
- (b) To slap him on the back.
- (c) To encircle him.
- (d) To carry fire or iron round him.
- (e) To rub him.
- (f) To scratch him.
- (g) To lift him.
- (h) To wave an offering round him.

Under D, the Sacrificial Salute, come : —

- (a) Evil-taking.
- (b) Kissing and inhaling.
- (c) Hat and robe-removing.
- (d) Holding out the palm.
- (e) Health-drinking.
- (f) Tongue-lolling.
- (g) Finger-pointing.
- (h) Circling.
- (i) Feet-washing and rubbing.
- (j) Bowing.



Under E, the Sacramental Salute, come:—

- (a) Hand-shaking.
- (b) Kissing and inhaling.
- (c) Spitting.
- (d) Embracing.
- (e) Health-drinking.
- (f) Body-rubbing.
- (g) Head-knocking.
- (h) Bowing.
- (i) Robe-sharing.

A (a), the guardian as a salute: When Dakhan Marāṭhās meet each says, "Rāma, Rāma," and when Gujarātis meet their salute is "Jai Gōpāl, Victory to Gōpāl." In carrying the dead, in the west of India, most Hindus, admittedly with the object of keeping evil spirits from drawing near the corpse, keep up the cry "*Rām bōlē bhāī, Rāmā, Say Rām, brothers, say Rām.*" A widespread use of God's name as a salute is in saluting the sneezer. In Tahiti, those near a sneezer say, "God be kind;" in Samoa, the salute is "May you live." The Tahitans say, "God be kind," because the cause of a sneeze is the sudden departure of an outside spirit from the sneezer.<sup>54</sup> The sneezing Kafir says, "May god look on me with favour." The Amazulus of South-East Africa thought a sneeze was caused by a spirit being near, and said, "Spirits, grant long life." The Damaras of South-West Africa are fond of sneezing and of saying "Lord."<sup>55</sup> Parsis think a sneeze is a sign of the victory of the vital fire over a bad spirit, and thank the guardian Hormazd for his aid.<sup>56</sup> When an Arab sneezes those round him say, "God bless you."<sup>57</sup> The Egyptians blessed God when a person sneezed, because, say the Jews, death came in a sneeze till the patriarch Jacob begged that death might be less sudden. The Greeks blessed the sneezer, of which Aristotle (B. C. 330) gives the false and philosophic explanation, that a sneeze shews the brain is in health. Pliny (A. D. 70) explained the Roman sneeze-salute by the tale that when his nostrils were touched with fire Prometheus sneezed.<sup>58</sup> Among modern European nations the Italians salute the sneezer, the Germans wish him health, the English say, "God bless you." The holiness of the sneeze is an example of the law, the un-willed is the spirit-caused. The sneeze marks the struggle between the trespassing spirit and the occupying spirit. The Tahitans and the Parsis have kept admirably near the true explanation. The common seventeenth century English greeting was: "How dost thou do," with a thump on the shoulder.<sup>59</sup> The parting was "God keep you," "God be with you." Coleridge's *Wedding Guest* gives the Ancient Mariner's full greeting:—"God save thee, ancient mariner, from the fiends that plague thee so."<sup>60</sup>

A (b), the naming of Hail or Health: In India, after a mind or death-feast, the host says to the Brāhman guests, "Have you eaten well?" The Brāhmans, into whom, along with the food, the dead and other spirits have passed, say, "May there be Health." In all ceremonies to the dead the word Hail or Health is the best blessing.<sup>61</sup> In North Africa, in saluting a stranger, a chief kisses the stranger's hand and says, "My men are come to wish you health."<sup>62</sup> The early Hebrew salute was "In the name of God." Then *shalom*, which strictly means welfare, not peace, came into fashion.<sup>63</sup> The Muslim greeting is "Peace be on you," and the reply is "On you be peace and the mercy of God."<sup>64</sup> The pathetic salute of the doomed gladiators, "*Morituri salutant*," was to save the god-emperor from the Evil Eye of the crowd

<sup>54</sup> Reville *Les Religions des Peuples Non Civilisés*, Vol. II. p. 112.

<sup>55</sup> *Notes and Queries*, Fifth Series, Vol. VIII. p. 284.

<sup>56</sup> *Op. cit.* Vol. VIII. p. 284.

<sup>57</sup> *Op. cit.* Vol. VIII. p. 223.

<sup>58</sup> *Op. cit.* Vol. VIII. p. 223.

<sup>59</sup> Aubrey in Hone's *Table Book*, Vol. I. p. 390; Pepy's *Diary* in Hone's *Table Book*, Vol. II. p. 830.

<sup>60</sup> Moxon's *Coleridge* (1870), p. 93.

<sup>61</sup> Burnell's *Manu*, p. 74.

<sup>62</sup> Denham and Clapperton's *North Africa*, Vol. I. p. 29.

<sup>63</sup> Smith's *Dictionary of the Bible*, Vol. III. p. 1093.

<sup>64</sup> Lane's *Modern Egyptians*, p. 198.



and from the haunting of any gladiator spirit that might die unavenged. The greeting in Germany, Belgium and France is "Good Health."<sup>65</sup> Hail and health are the same; the Swedish for both is *halsa*.<sup>66</sup> So in Macbeth the witches salute is "All Hail," and Westmoreland's in Henry IV, is, "Health to my lord and gentle cousin Mowbray."<sup>67</sup>

The guardian power of a salute of curses and coarsenesses, A (e) and (f), is shewn by the women of the Mandan Indians saluting the devil with hisses and gibes;<sup>68</sup> by the Australian salute<sup>69</sup> of whirling a lighted fire brand round their heads and muttering imprecations<sup>70</sup> to drive out the night-mare, and greeting a new moon with curses and coarse abuse,<sup>71</sup> the curses and coarseness being not for the moon but to scare the evil spirits that might harm the baby moon.

Instances of B (a), that is, of the playing of music, national anthems, and hymns of praise as a salute, are numerous and universal. The great Abyssinian kettle-drums beat a welcome whose pulsings form sounds equivalent to the Aphario words of greeting.<sup>72</sup> Polynesians, who have not met for long, salute by a sad song or wail over those who have died since they met,<sup>73</sup> apparently with the object of clearing the air of their spirits. In North Africa, when high travellers visit a tribe, the tribesmen go out to meet the travellers, fall on their knees, beat a drum, and sing.<sup>74</sup> In Rājpatānā villages, early in the present century, women used to come out singing and dancing to meet travellers.<sup>75</sup>

In support of B (b), that the salute of hand-clapping scares evil, according to Brāhmanic Hindus,<sup>76</sup> on the great night of Śiva (February 27th), all beings are purified, that is, are cleansed from evil spirits, by thrice clapping the hands. When the Kochs of Assam offer the first fruits, they call to their ancestors and clap their hands,<sup>77</sup> the clapping being to clear the air of evil influences which might deter the ancestors from coming. In West Africa, north of the Congo, when the chief drinks, a man strikes together two iron bars. All who hear bury their faces in the sand, and, when the sound ceases, clap their hands.<sup>78</sup> When a South African Balonda salutes, he drops on his knees, rubs dust on his arms and chest, and keeps on clapping his hands.<sup>79</sup> In Central South Africa, the salute of several tribes is by clapping hands.<sup>80</sup> Certain Africans consider the lion to be a chief. When they see a lion they give him the chief's salutation by clapping their hands.<sup>81</sup> The Shonas of Lake Chad, in North Africa, salute by closing the hands several times gently, as Europeans applaud.<sup>82</sup> In Japan, when a sun-worshipper enters a temple, he twice claps his hands.<sup>83</sup> At Nagasaki, in Japan, after the October festival, when the god is brought back to his temple, as he passes, the people bow and clap hands.<sup>84</sup> Pliny (A. D. 77) remarks: "All nations agree in clapping their hands when it lightens."<sup>85</sup> The other Roman mode of saluting lightning, namely, by a hiss, proves that to the Roman, as to the Jew "I have seen Lucifer as lightning fall," lightning was a fiend. It follows that in this case the object of the Roman hand-clapping was to scare a fiend; it further follows that the root of hand-clapping as a salute or as a means of honour is to keep evil from the person honoured. A form of hand-clapping is to clap the thigh instead of the other hand. The Andamanese, when they meet, raise one leg and clap the hand on the lower part of the thigh.<sup>86</sup> A trace of this

<sup>65</sup> *Notes and Queries*, Fifth Series, Vol. VIII. p. 108.

<sup>67</sup> *Henry IV.*, Part II. Act IV. Sc. 2.

<sup>68</sup> Featherman's *Social History*, Vol. II. p. 178.

<sup>69</sup> *Op. cit.* Vol. II. p. 175. The reason why the coarse is lucky is explained in the note on "Indecency," in a former number of the *Indian Antiquary*. Compare the strangely coarse abuse and jokes called *stenia* among Greek women at the Theomophoria in honour of Demeter. Smith's *Greek and Roman Antiquities*, Vol. II. p. 831.

<sup>71</sup> *English Illustrated Magazine*, 1884, p. 191.

<sup>72</sup> *Revue des Religions des Peuples non Civilisés*, Vol. II. p. 136. [So do the Andamanese. — Ed.]

<sup>73</sup> Denham and Clapperton, Vol. I. p. 143.

<sup>74</sup> Wilson's *Works*, Vol. III. p. 214.

<sup>75</sup> Burton's *Mission to Dahomey*, Vol. I. p. 245.

<sup>76</sup> *Op. cit.* p. 557.

<sup>77</sup> Denham and Clapperton, Vol. II. p. 63.

<sup>78</sup> *St. James's Budget*, 10th December 1887, p. 11.

<sup>79</sup> Featherman's *Social History*, Vol. II. p. 231.

<sup>80</sup> Skout in *Piers the Ploughman*, p. 108.

<sup>81</sup> Fraser's *The Golden Bough*, Vol. II. p. 184.

<sup>82</sup> Tod's *Rājasthān*. [They do so still. — Ed.]

<sup>83</sup> Fraser's *The Golden Bough*, Vol. II. p. 374.

<sup>84</sup> Dr. Livingstone's *Travels in South Africa*, p. 293.

<sup>85</sup> Spencer's *Principles of Sociology*, Vol. I. p. 350.

<sup>86</sup> Ranjit Singh's *Japan*, p. 48.

<sup>87</sup> Pliny's *Natural History*, Book xvii, Chap. 5.



practice perhaps remains in the outlying English slapping of the thigh under the influence of a joke, originally apparently with the object of guarding the honoured jester. Of finger-snapping and joint-cracking as salutes to scare evil, is the case of the Hindu snapping fingers in front of a gaping mouth to prevent evil spirits entering, or perhaps to prevent the yawner's spirit leaving his body. On the Guinea coast, after grasping hands as a salute, the thumb and mid-finger are three or four times sharply withdrawn on both sides with a snap.<sup>86</sup> When Negroes meet they pull their fingers till the joints crack, and when Negro chiefs meet they thrice snap the third finger.<sup>87</sup> Gun-firing as a salute, or guardian of the honoured, is a commonplace among European nations. Some Musalmāns of North-East Africa compliment a stranger by firing a gun close to his head.<sup>88</sup> In 1824, the traveller, Denham, and the local ruler were met outside of Sohna, in North Africa, by dancing and singing men and by shouts and gun-firing.<sup>89</sup>

Of noise as a salute B (d): In the Middle Ages, the people of Turin saluted an eclipse with a shout.<sup>90</sup> Both Greeks and Romans saluted the fiend lightning with a hiss and Romans with a whistle.<sup>91</sup> A form of noise much in use to scare fiends is cheering — cheers when a health is proposed, cheers in the battle-field, cheers at a ship-launching or a stone-laying. In the old North-East Scotland fisher's rite of carrying a burning barrel, called a *clavie*, round the fishing boats at the end of the year, the *clavie* was saluted with cheers when it was begun, when it was complete, and when it was burnt.<sup>92</sup>

To prevent the risk of injuring the person saluted the saluter must be careful that none of the spirits with which he is haunted pass to the saluted. The earth is the great mother and home of spirits. By touching the earth the dangerous spirit-force, that is, the evil spirits who make their abode in men, can be discharged. The larger or the more important part of a man that touches Mother Earth, the easier the channel for the discharge of these evil trespassers; the finger tip, the knee, the brow, the prostrate body. In the sixteenth century, the Yucatan or Central American salute was to touch the ground with the finger tips and kiss the fingers.<sup>93</sup> In A. D. 1520, when they came into the presence of Cortez, the Mexican ambassadors touched the ground with their finger tips, kissed the fingers, bowed three times, and perfumed their bodies with copal.<sup>94</sup> That, in kneeling, the knee is a channel of special efficacy is shewn by the practice in the Greek Church of anointing the knees of those who partake of the Sacrament. In the holy island, in Loch Finn, in Ireland (A. D. 1780), the penitent hobbled on his bare knees over sharp stones. By this means his sins, or haunting spirits, passed out through his knees.<sup>95</sup> The Balondah of South Africa salutes by dropping on his knees and rubbing dust on his arms and chest.<sup>96</sup> Valuable as kneeling may be as a means of passing haunting influences from the saluter into the earth the knee cannot compete as a discharge channel with the whole of the body. Like the Hebrew reverence, the Hindu eight-limbed earth-touching,<sup>97</sup> or *sashtāṅga namaskāra*, the Chinese cowl, the Muslim *sijdah*, the chief salute in South-East and in equatorial Africa is prostration. At Dahomey, in West Central Africa, when presented to the king, people lie prostrate and shuffle handfuls of dust over their head and arms. In South-West Africa, in the Congo regions, before every village chief the saluter prostrates, kisses the earth, and scatters dust.<sup>98</sup> To the merit of discharging haunting influences, prostration adds the merit of mouth and eye-covering, and so of

<sup>86</sup> Burton's *Mission to Dahomey*, Vol. I. p. 36. The sense seems to be: the grasp is sacramental, that is, the grasp secures communion of spirit. The grasp is of the nature of an oath or bargain. The snapping is to prevent evil spirits gathering and spoiling the agreement.

<sup>87</sup> *Reference Misaid*.

<sup>88</sup> Denham and Clapperton, Vol. I. p. 28.

<sup>89</sup> Potter's *Antiquities*, Vol. I. p. 234.

<sup>90</sup> Spencer's *Descriptive Sociology*, Vol. II. "Central America."

<sup>91</sup> *Gentleman's Magazine Library*, "Popular Superstitions," pp. 111, 112.

<sup>92</sup> Dr. Livingstone's *Travels in South Africa*, p. 226.

<sup>93</sup> *Hitopadesha*, Wilkin's Translation, p. 117.

<sup>94</sup> Hay's *Western Barbary*, p. 55.

<sup>95</sup> Lucky's *European Morals*, Vol. I. p. 290.

<sup>96</sup> Mitchell's *The Past in the Present*, pp. 257-259.

<sup>97</sup> *Op. cit.* Vol. II. p. 32.

<sup>98</sup> Burton's *Mission to Dahomey*, Vol. I. p. 259.



closing the two great openings for the passage of impure influence from the saluter to the saluted. To prevent evil influences issuing from his mouth the Dahomey saluter rubs his face, especially his mouth, with earth or sand till a coating of earth gathers on his lips.<sup>99</sup> In Egyptian pictures the hand is placed over the mouth.<sup>100</sup> In coming into the presence of the Lord of Hosts the prophet Isaiah has his unclean lips purified by the touch of a live coal from the altar.<sup>1</sup> So in India, the Śaivak or Jain priest, when engaged in temple service, wears a cloth tied over his mouth; the Pārsi priest adopts the same precaution in worshipping fire. The prevention of the issue of evil-laden glances from the eye of the saluter is a still greater merit in prostration than the closing of the saluter's mouth. In China, in A. D. 1583, when the king passed, all people knelt with their faces to the ground, holding their hands over their heads, forbidden to look up till the king was gone.<sup>2</sup> In Siam, in A. D. 1660, every one had to lie flat at the king's coming. To look on the king was death.<sup>3</sup> So, about the same time, in Central Asia, ruled the mighty Prester John, whose person none dared look upon.<sup>4</sup> In Loango, in West Africa, north of the Congo, when the chief drank, a man struck together two iron bars. All who heard the noise buried their faces in the sand.<sup>5</sup> Other salutes find their sense in this same need for guarding against the Evil Eye, the most dangerous of influences. In Western India, the women of many hill and forest tribes turn their back when they meet an European. This back-turning is due neither to want of manners nor to excess of timidity. The sense is to prevent a glance harming the superior. In Dahomey and in other parts of West Africa, when the royal charmers or fetish women come to draw water, all men must run off and turn their backs.<sup>6</sup> The spirit-origin of the bow, as in the case of the Pārsi three separate bows to the dead, may be partly to guard the person saluted by exposing the top of the head through which, even without the laying on of hands, spirit influences enter. But the main spirit-sense of the low ceremonial bow is to save the saluted from the saluter's evil-laden eye. In Japan at Nagasaki, after the October festival, when the Shinto god O-Sawa is brought back to his temple, as the god passes, the people bow and clap their hands.<sup>7</sup> When the Amir of Bokhāra passed through the city, the people saluted by extending their palms and bowing low their heads.<sup>8</sup> The horror of the mischief of the Evil Eye enforces the stricter precaution of holding the hand in front of the eyes. When the people of Sikhim, in the Himalayas, lay gifts on the altar, they lift both hands to the forehead, fall on their knees, and touch the ground three times with head and hands.<sup>9</sup> The Bhots of the Western Himalayas salute by raising the backs of both hands level with the forehead, repeatedly describing circles in the air, and ending by drooping the fingers down and turning the palm in.<sup>10</sup> The German, and now the British, right-palm salute is like the first part of the Bhot salute. The position suggests the open right palm of the *sati*, or of the baronet, guarding the saluted from evil-laden glances. When a Bombay Beni-Isrā'īl repeats the verse:<sup>11</sup> "The Lord our God is one Lord," he puts his right thumb in his right eye, his little finger in his left eye, and rests the three remaining fingers on his brow.<sup>12</sup> The closing of the eyes by the finger tips forms part of the prayer gesture in the regular Jewish and Musalman service. In Christian prayer, the eyes are closed, either with or without the aid of hand-pressure.

Besides the evil influences that come out of a man, he goes pestered with spirits as if with a swarm of flies. Unless the saluter clears his fly-swarm, they may annoy and injure the saluted. Earth and sand are among the chief scarers and cleansers. In Cheshire, white sand, called greet, is strewn in front of the bride.<sup>13</sup> Burial scares corruption: the scanty present of a little

<sup>99</sup> Burton's *Mission to Dahomey*, Vol. I. p. 261.

<sup>1</sup> *Isaiah*, vi. 5-8.

<sup>2</sup> Mr. Pepp's *Diary*, August 17th, 1686.

<sup>3</sup> Burton's *Mission to Dahomey*, Vol. I. p. 245.

<sup>4</sup> *St. James's Budget*, 10th December 1887, p. 11.

<sup>5</sup> Hooker's *Himalayan Journals*, Vol. I. p. 312.

<sup>6</sup> *Deuteronomy*, vi. 4.

<sup>7</sup> Dyer's *Folk-Lore*, p. 198.

<sup>99</sup> Wilkinson's *Ancient Egyptians*, Vol. II. p. 373.

<sup>2</sup> Kerr's *Foyages*, Vol. VII. p. 509.

<sup>4</sup> *Hudibras*, Book iii. Section 3.

<sup>5</sup> *Op. cit.* Vol. I. pp. 121, 122.

<sup>6</sup> *Op. cit.* 24th November 1888, p. 5.

<sup>10</sup> Balfour's *Encyclopædia*, Vol. V. p. 34.

<sup>12</sup> *Bombay Gazetteer*, Vol. XVIII. p. 512.



dust lays the vagrant soul of the ship-wrecked Archytas.<sup>14</sup> To the Muslim the dusty forehead is lucky or *ambrak*: where water is scarce, a sand-bath makes the Muslim ceremonially clean. No evil can assail the Shi'a Muhammadan who rests his brow on a cake of earth from holy Karbala. The Muslims of Senegal in Upper-West Africa throw sand or earth over their heads. Ibn Batuta, the great Arab traveller (A. D. 1342), has described the wallowing and dusting of the old Negrotic courts. Johnson remarked the same at Zenda, Clapperton at Oyo, and Denham among the Musgows.<sup>15</sup> Among the Wagubas of South-Central Africa the saluter takes a handful of sand or earth with his right hand, throws a little into his left hand, and rubs the rest over his elbow and stomach.<sup>16</sup> When the South African Balonda salutes, he drops on his knees, rubs dust on his arms and chest, and keeps on clapping his hands.<sup>17</sup> The Negro keeper at Whydah, in West Africa, before lifting *daulghes*, the sacred python, rubbed his right hand on the ground and dusted his forehead, as if grovelling before a king.<sup>18</sup> In this West African case, the keeper's object in touching the ground was apparently to discharge his haunting evils, as his object in dusting his brow was to scare his swarm of fly-spirits which, if not scattered, might annoy the holy python. The well-made gigantic Patagonian (A. D. 1520), who ran capering and singing to the beach to meet the Spaniards, kept throwing dust on his head in token of friendship.<sup>19</sup> Here, as in the Christian burial service, the dust thrown on the Patagonian's head lays the spirits which swarm round him, and which, if not laid, might harm or annoy the strangers to whom the Patagonian was anxious to be civil. The horror of the fly-swarm, shown in the proverb, "*Scabies supremum capiet*, Plague take the hindmost," seems to explain the "Onrush" as a salute. In North Africa, before coming to a town, the horsemen skirmish in front of the caravan, and gallop by pairs to the Governor's door, firing muskets.<sup>20</sup> At Mandara, in Central Africa, in A. D. 1824, on visiting a great man, the rule was to gallop to him at full speed.<sup>21</sup> The old faith, in leaving evil behind, is perhaps at the root of the English canter for the avenue.

At first thought, submission seems rightly to claim the salute of standing on one foot. Still the details are difficult, and seem to point to an underlying spirit basis. When Philippine Islanders meet, they bend low, place their hands on their cheeks, and raise one foot in the air with the knee bent,<sup>22</sup> apparently shewing that standing on one foot is lucky. Meadows Taylor describes the fear-struck Hindu broker standing on his left leg, with the sole of the right leg pressed against the left calf, his hands joined, his turban awry.<sup>23</sup> Submission seems sufficiently to explain this action. At the same time the standing of a Hindu ascetic on one foot "like a crane" is among the most merit-giving of positions. So, in Siam, the temporary or hop king, who stands three hours on one foot, by so standing, gains a victory over evil influences.<sup>24</sup> The Catholic Church recognises the fly-swarm and the in-dwelling evils. The holy water at the Church porch scatters the fly-swarm; the Sign of the Cross made in front of the face prevents the in-dwelling evil in the worshipper annoying the Crucifix or the High Altar.

Of the salute as a clearer of the surroundings rather than of the spirit-swarms that fly-like go with the saluter, spitting is an instance. In Europe, spitting is an abusive salute. To spit in a man's face means: "You are a devil or devil-ridden and must be scared." So to keep off evil influences, when a Sunni talks with a Shi'a, he spits secretly. Similarly, some natives of India keep secretly spitting when they talk to an European, or when they talk on some ill-omened topic. The root of this practice is the belief in the healing, and therefore spirit-scaring, virtue of spittle. If the spittle is a guardian, to spit on a person may be as gracious as well as an abusive salute.

<sup>14</sup> Horsec, *Odex*, I. xxviii.

<sup>15</sup> Stanley's *Dark Continent*, Vol. I. p. 54.

<sup>16</sup> Burton's *Mission to Dahomey*, Vol. I. p. 95.

<sup>17</sup> Denham and Clapperton, Vol. II. p. 239.

<sup>18</sup> Hane's *Table Book*, p. 187.

<sup>19</sup> Frazer's *The Golden Bough*, Vol. I. pp. 230, 231, 232.

<sup>20</sup> Burton's *Mission to Dahomey*, Vol. I. p. 229.

<sup>21</sup> Dr. Livingstone's *Travels in South Africa*, p. 296.

<sup>22</sup> Drake's *Cavendish and Dampier*, p. 37.

<sup>23</sup> *Op. cit.* Vol. I. p. 284.

<sup>24</sup> *Confessions of a Thug*, p. 147.



When they meet, the Mamis of East Africa spit on each other.<sup>25</sup> In North-East Africa, the traveller Johnson was much sought after as a medicine-man. His salute was so highly valued that he had to keep his mouth full of water.<sup>26</sup> In Scotland, at the beginning of this century, it was usual to spit in the hand, before clenching a bargain by grasping the hand of the person with whom you were dealing.<sup>27</sup> The apparent sense of the spit before the grip is to prevent any devil of crookedness finding his way into the grip, and so into the bargain. A Peruvian salute was to approach the superior, carrying green boughs and palm-leaves;<sup>28</sup> and a New Guinea custom is that the saluters lay leaves on the heads of those they salute.<sup>29</sup> In A. D. 1519, the people of Kohat, in despair, came to meet Baber with grass between their teeth.<sup>30</sup> In India, the mouthing of grass is generally accompanied by standing on one foot. The practice has been explained as an example of abject submission, as if with the sense, "We are your oxen."<sup>31</sup> That surrender explains the mouthing of grass seems doubtful, and the ox idea is a natural case of meaning-raising. The grass seems to be taken into the mouth with the object of turning aside wrath. The root of the practice may therefore be the belief that grass scares evil, as, in the North-West Provinces, a blade of grass is stuck in a heap of corn to keep off the Evil Eye.<sup>32</sup> Another salute, whose apparent sense is to keep the honoured safe from spirit-attacks, is lifting or raising shoulder-high. Grimm quotes a German song which means the flight of merriment:—"If we could only get her back, we would bear her on our hands as a king or a bride is raised and carried."<sup>33</sup> Dancing, another admirable scarer, is also a salute. In India, the religiousness or luckiness of the trained dance or *adâk* is that like the priest, the dancing-girl is the scape, and draws ill-luck into herself. In the early years of the present century, in Rājputānā, when the chief or an honoured guest arrived, women at a country town went out to welcome them, dancing and singing. And still occasionally, in Gujarāt Native States, at the entrance of a town, a dancing-girl stands and salutes a stranger. A common Roman salute was to point with one of the right fingers: to point the first or index finger was complimentary; to point the middle finger was an insult. The middle finger was known as the *impudicus*, that is, immodest, or the *infamis*, that is, disreputable. The finger was immodest because, if held out with the other fingers doubled back, its likeness to a *phallus* made it a valuable guard against the Evil Eye. In its case, as in other cases, the indecent was the lucky. Its tip applied the evil-scaring spittle to the temples, the brow, and the lips of the infant. Still, in spite of its luckiness, to be saluted by this middle finger was an insult. The gesture meant "You are a devil, or you have a devil." On the other hand, it was an honour to be pointed at by the first finger. The Romans saluted their gods from a distance by kissing the first finger tip, and holding out the finger to the god.<sup>34</sup> Certain tourists came to see Demosthenes. As they drew near, they failed to salute him by pointing to him the finger of honour or by blowing him a kiss from its tip. In return, the sage saluted the tourists by holding out his horn or priapus middle finger, apparently signifying "Ye mannerless Devils."<sup>35</sup>

The object of the next class of salutes, C (iii.), is, by pinching, slapping or circling, to drive evil out of the person saluted. When a Bombay Beni-Iarī'īl bridegroom reaches the bride's house, her brother meets him and squeezes his ear, puts sugar in his mouth, and gives him a cocoanut.<sup>36</sup> Among the Pātāne Prabhas of Poona, a new-born babe has its head squeezed, its nose pulled, and its ears pinched.<sup>37</sup> Among the Mārwar Vānis of Poona, a custom observed by most Gujarāt castes, when the bridegroom

<sup>25</sup> Elworthy's *The Evil Eye*, p. 422.

<sup>26</sup> Napier's *Folk-Lore*, p. 100.

<sup>27</sup> Home's *Table Book*, p. 187.

<sup>28</sup> *Op. cit.* p. 90; Elliot's *Races, North-West Provinces*, Vol. I. p. 240; *Asiatic Researches*, Vol. VII. p. 180.

<sup>29</sup> Elliot's *Races, North-West Provinces*, Vol. I. p. 239. <sup>30</sup> Grimm's *Teutonic Mythology*, Vol. II. p. 891.

<sup>31</sup> This practice seems to have remained in force till the seventeenth century, as Prætorius (Elworthy's *The Evil Eye*, p. 413) writes in A. D. 1677:—"Even now-a-days we teach our boys that the right index is to be kissed as a salutation to persons worthy of honour."

<sup>32</sup> Lærtius in Elworthy's *The Evil Eye*, p. 414.

<sup>33</sup> MS. note.

<sup>34</sup> *Bombay Gazetteer*, Vol. XVIII. p. 220.

<sup>35</sup> MS. note from Dr. Graham, 5th April, 1835.

<sup>36</sup> *Descriptive Sociology*, Vol. II., "Ancient Peruvians."

<sup>37</sup> Caldecott's *Baber*, p. 90.



reaches the bride's marriage porch, he is met by the bride's mother, who four times pulls his nose.<sup>38</sup> These nose and ear wringings are performed neither to cause laughter, nor to beguile spirits to believe that the babe and the bridegroom are not held in honour. The great care taken, in the Musalmān ceremonial bath at the close of a period of impurity, to prevent any spirit lurking in the ear or up the nostril suggests that both in the case of the babe and of the bridegroom the object of the nose and ear pulling is to expell trespassers. Among English men, boys or intimates are saluted by a slap on the back. Aubrey (A. D. 1650) says: — "The common old English salutation was, 'How dost thou do,' with a thump on the shoulder."<sup>39</sup> The king of Dahomey used to affect familiarity with the English and slap them on the back with his open hand. This apparently was a copied salute.<sup>40</sup> To attach a spirit-meaning to the slap on the back as a salute or evil-scarer might seem more than farfetched, but for this passage in Plato's *Timæus*:<sup>41</sup> "The most painful attacks of air are caused when the wind gets about the sinews, and especially when the pressure is in the great sinews of the shoulder. These are termed tetanus." Furious dancing is another salute to scare evil out of the stranger. In A. D. 575, Zemarchus, the emperor Justin's ambassador to the Great Turk, Dizabulos, on reaching the encampment, was met by raging men who shewed him iron, carried fire round him, and danced furiously, as if driving away evil spirits.<sup>42</sup> It was apparently to scare spirits out of the stranger, that, in 1836, the herald of the South African chief, Moselekatee, a naked man, foaming and glaring with excitement, appeared before Capt. Harris.<sup>43</sup> When he entered, the herald roared like a lion, moved his arm like an elephant's trunk, tip-toed like an ostrich, and humbled himself in the dust like an infant and wept. The object of these, as of other animal dances, apparently, was to house the spirits which had come with the stranger. In Malacca and Singapur, the saluter lifts the left leg of the person saluted first over the saluter's right leg, and then over the saluter's face.<sup>44</sup> This, at first, seems a case of submission. Consideration shews that the action is inconsistent with submission, as submission could hardly have devised a form of salute which gives the submitter so excellent a chance of laying his lord and master on the broad of his back. The lifting of the leg seems to stand for a lifting of the whole body with the object of helping the saluted to shake off evil influences. Offerings are another salute whose object is to relieve the saluted from haunting influences. When a pregnant Pārsi girl goes to her parents' house, as she enters the house, an elderly woman passes round the girl's head a copper or brass platter with rice and water in it, throws the contents of the platter and also a broken egg and a cocoanut at the girl's feet, and welcomes her. The Bījāpur Raddis, at the first ploughing of the season, rub the oxen's heads with cow-dung ashes, and bow before them.<sup>45</sup> When a Brāhman bids neighbours to a thread-girding or to a wedding, the bidder drops red coloured rice into the hands of the chief person asked, and touches, with red powder and turmeric, the neck, hands and brows of the women of the house. In return, the women place in the bidder's lap, rice, a cocoanut and betel-nuts and leaves.<sup>46</sup> The turning, which means the offering, of silver coins to the new moon is to scare fiends from the baby-moon. And Job's kissing of hands to the moon is the same as the Roman practice of blowing a kiss from the first finger tip.<sup>47</sup>

Of the great class of sacrificial salutes, which have for their object to secure the safety of the saluted by the saluter taking into himself the ill-luck of the saluted, the clearest example is the Rājput and other high class Hindu and Musalmān women's salute in Gujarāt. In Kacch, in 1816, when a distinguished visitor came to a village, the women of the half-priestly tribe of Chārans formed a ring round him, and each woman joined the backs of her two hands, and

<sup>38</sup> *Op. cit.* Vol. XVIII. p. 279.

<sup>39</sup> Burton's *Mission to Dahomey*, Vol. I. p. 142.

<sup>40</sup> Yule's *Cathay*, p. clixiii.

<sup>41</sup> Hone's *Table Book*, p. 187.

<sup>42</sup> *Op. cit.* Vol. XV. pp. 132, 133.

<sup>43</sup> Hone's *Table Book*, Vol. I. p. 390.

<sup>44</sup> Jowett's *Dialogues*, Vol. II. p. 498.

<sup>45</sup> Harris' *Africa*, p. 101.

<sup>46</sup> *Bombay Gazetteer*, Vol. XXIII. p. 147.

<sup>47</sup> Napier's *Folk-Lore*, p. 26; Job, xxi. 26.



cracked the knuckles over her own head.<sup>42</sup> The sense of this salute is clear. The saluter gathers into her fingers all the evil swarms that buzz about or have entered into the strangers. Once in her hands the cracking of her joints drives the spirits into the woman's head. The salute is interesting, because not only does its Gujarātī name, *ośarua*, that is, removing, and its Hindustānī name, *balsiya lina*, that is, evil-taking, show the object of the rite, but the practice is still continued in the belief that it passes ill-luck from the saluted to the saluter. When a Hindu by mistake jostles a neighbour in a crowd, he touches the place on his neighbour's body which he struck against, and then touches his own body with his hand. The pain returns with the touch. It is a case of evil-taking. One of the Dahomey salutes was to move the body so as to touch the saluted,<sup>43</sup> apparently with the object of taking his ill-luck. That kissing is a salute, as the firing of guns is a salute or health, shews that one object of the kiss is to take evil from the person saluted. In kissing, the object is either sacrificial, that is, the kisser, by taking or sucking the ill-luck of the saluter, becomes his scape or sacrifice, or kissing is sacramental, that is, it secures communion of soul between the kisser and the kissed. That, in its sacrificial aspect, kissing is sucking, is shewn in Marāṭhī where *chusaband* means both to kiss and to suck. The same object, namely, to take in the ill-luck of the person saluted, is the explanation of the Indo-Chinese salute of inhaling.<sup>44</sup> The Slav kissing of the hand of the aged,<sup>45</sup> the Roman kissing of the foot of the god, the English kissing of their sovereign, the Prophet Job kissing his hand to the moon walking in brightness, are all apparently sacrificial, that is, done with the object of taking into the saluter evils that might annoy the saluted. That the kiss was a formal and religious salute is shewn by its history in England, where up to Charles II.'s time (A. D. 1660) the kiss was the usual salute and shaking hands was a mark either of close intimacy or of high favour.<sup>46</sup> In Banffshire (A. D. 1800), a newly-married couple were wished happy feet. As a preventive of misfortune, if they chanced to meet on the road to or from church, they saluted each other by kissing.<sup>47</sup> The kiss in the ring and the kiss in the Russian and Kamschatkan dance,<sup>48</sup> seems indirectly to be a sacrificial salute. As the object of the dance is to house spirits, the kiss element in the dance seems to find its sense in providing specially tempting quarters for the guests who have to be housed. The Laplander's salute is to rub the person saluted with his nose,<sup>49</sup> apparently, like the Indo-Chinese, with the object of helping the saluted by sniffing into himself the saluted person's ill-luck.

Capping, that is, uncovering the head is a widespread salute. At first sight it appears to have its origin in submission. As a sign of submission, the uncovering may either be placing the unguarded head at the mercy of the person saluted, or, according to Mr. Baring Gould,<sup>50</sup> since the Roman slave wore no hat, the uncovering may mean "I am your slave." But uncovering the head is a salute in many countries, where all wear head-dresses and where Roman slave practices have never been heard of. Uncapping is also a salute in many circumstances, into which no trace of submission enters. Further, the sacredness of the head-dress as the protector of those in honour, or in other form of danger, the christening cap, the Jewish, Greek and Hindu bridal crown, the noble's coronet, the royal diadem, the Bishop's mitre, and the Pope's tiara, shews that a special guardian-importance attaches to the hat, and makes it probable that the root of uncapping as a salute is the fact that the hatless saluter makes himself a home or scape for the ill-luck or worries of the saluted. In the south of Scotland, when a man meets a funeral, he takes off his hat.<sup>51</sup> Capping on meeting a funeral is also the rule in the west of Scotland, where the (modern) explanation is given that lifting the hat is a sign of respect and sympathy

<sup>42</sup> Macmurdo in *Trans. Bern. Lit. Soc.* Vol. I. p. 307. Meadows Taylor (*Confessions of a Thief*, p. 132) describes the practice somewhat more clearly: "The old lady approached Mir Ali. She passed her hands over his face, cracked her knuckles and every joint of her fingers by pressing the backs of her hands against her temples."

<sup>43</sup> Burton's *Mission to Dahomey*, Vol. I. p. 260.

<sup>44</sup> Victor Tisot's *Unknown Hungary*, Vol. I. p. 216.

<sup>45</sup> Guthrie's *Old Scottish Customs*, p. 125.

<sup>46</sup> Hone's *Table Book*, p. 187.

<sup>47</sup> Henderson's *Folk-Lore*, p. 42.

<sup>48</sup> *Jour. Roy. As. Soc.* Vol. III. p. 269.

<sup>49</sup> *Notes and Queries*, Fifth Series, Vol. V. p. 15.

<sup>50</sup> *St. James's Budget*, 8th January 1887, p. 16.

<sup>51</sup> Baring Gould's *Strange Survivals*, pp. 282-287.



with the mourners. Uncovering on meeting a funeral is usual in most Catholic countries in Europe. And that the origin of the uncovering is sacrificial or religious is supported by the salute being accompanied by a prayer for the soul of the dead. A note from Lincoln (A. D. 1833) throws light on the practice: "It is unlucky to meet a funeral. But if you take off your hat the evil spirits which hover about the corpse will take it as a compliment and do no harm."<sup>55</sup> This is old. But it is warped by the Protestant prejudice that man can do nothing to aid his dead brother; and it misjudges the character of corpse-haunting spirits who seek not honour but a lodging. It seems to follow that in uncovering to a corpse, as in uncovering to any one else in a position of honour, the saluter's object is sacrificial, that is, to tempt into himself some of the spirit-swarm that buzz round the saluted. In Yorkshire, if you see an ominous, that is spirit-haunted, magpie, you should lift your hat and make the sign of cross-thumbs: <sup>56</sup> the lifting the hat seems an offer to take a share of the ill-luck that dogs the magpie; the cross-thumbs, like signing the cross in front of one's face in a Catholic Church, is to prevent the saluter's Evil Eye annoying the saluted. In Tibet, both Chinese and Tibetans take off the hat as a salute.<sup>57</sup> That the Tibetan un-hatting is sacrificial, that is, that its object is to take the ill-luck of the saluted, is in agreement with the Tibet practice of preserving the skull-top entrance from fiend-trespass by wearing gharms between the outer and the inner hat.<sup>58</sup> In crossing the log that marked the entrance to Kana town in Dahomey, the people took off their caps.<sup>59</sup> The Mingrelians of the Western Caucasus go bare-headed on Saturdays (the Sabbath) in honour of the day.<sup>60</sup> When Fiji sailors pass certain parts of the ocean, they quiet their fear by uncovering their head.<sup>61</sup> These places are probably haunted, and the spirits, being offered lodgings in the uncovered heads, let the boat pass in peace. So in Sweden, at the stone where Gunnar's boat sank, fishermen salute by raising their hats; if they failed to salute, they would catch no fish.<sup>62</sup> Though it is specially notable in the case of the hat, the chief guardian and protector, the sacrificial or ceremonial removing of other articles of dress is also a widespread form of salute. Examples of the rule of ceremonial or sacrificial uncovering seem to occur in the African chiefs who are waited on by naked women: in the scanty trace of clothing among the attendants of the chiefs in Indian cave-paintings and sculptures: in the queen of Attengo punishing any of her women who came before her with the upper part of the body covered: and in the bare shoulders of European evening full dress. At Dahomey, the male ministers, in saluting the king, bowed, bared their bodies to the waist, knelt, and made obeisance.<sup>63</sup>

The salute of salutes, whose special virtue secures to it the early and honourable name of Health is the drinking of wine in honour of the saluted. Wine-drinking, as a salute, contains two main luck-elements: one sacrificial, that is, the saluter takes into his wine, and so into himself, the hovering ill-luck of the person saluted; the other sacramental, that is, by drinking the same wine a communion of spirit is secured to the saluter and the saluted. This second element is what gives its name to the Loving Cup, that is, to the cup passed round from hand to hand, all present drinking the same wine and through the wine gaining a communion of spirit. Of the scape or sacrificial element, that is, when the drinker takes into himself hovering ill-spirits and ill-luck, Coleridge<sup>64</sup> gives the following example from Cotton's *Ode on Winter*:—

"Men that remote in sorrows live  
Shall by our lusty brimmers thrive:  
We'll drink the wanting into wealth  
And those that languish into health,  
The afflicted into joy, th' oppressed  
Into security and rest."

<sup>55</sup> *Gentleman's Magazine Library*, "Popular Superstitions," p. 118.

<sup>56</sup> Schlagintweit's *Tibet*, p. 171.

<sup>57</sup> *Barton's Mission to Dahomey*, Vol. I. p. 281.

<sup>58</sup> *Featherman's Social History*, Vol. II. p. 221.

<sup>59</sup> *Barton's Mission to Dahomey*, Vol. I. p. 260, and Vol. II. p. 43.

<sup>60</sup> *Dyer's Folk-Lore*, p. 82.

<sup>61</sup> *Op. cit.* p. 189.

<sup>62</sup> *St. James's Budget*, 15th June 1888, p. 12.

<sup>63</sup> *Basnett's Sea Legends*, p. 174.

<sup>64</sup> *Table Talk*, p. 244.



In Peru, an invitation to drink was a form of salute.<sup>68</sup> The Abyssinians open an interview by drinking tedge, that is, mead or honey beer.<sup>69</sup> Among the classic Greeks, health-drinking was a favourite salute, each guest specially drinking to the health of the guest to whom he handed the cup.<sup>70</sup> A Tartar salutes by putting the tongue in the cheek, and scratching the right ear.<sup>71</sup> In Sikhim, in the Himalayas,<sup>72</sup> the Tibetan salutation is to hold out the tongue, grin, nod and scratch the ear. The general meaning of the lolling or out-thrust tongue in gods, in Medusas, in horned guardian faces, and in other masks is that the tongue drives away evil. The outstretched or lolling tongue, if directed against a man, is an abusive gesture, with the sense of availing the person saluted. At the same time the lolling tongue is a great spirit home, and the sense of the kindly Tibetan out-thrust tongue as a salute seems to be that the saluter becomes the scope and takes into his tongue the ill-luck of the saluted. The earscratching is not easy to explain. The sight of the scratching may re-call to some of the swarm of the buzzing unhoused spirits past pleasurable feelings, and may tempt some of them to abandon the saluted for the saluter's well-scratched ear.

A widespread salute is to walk round the person saluted. The *Rāmāyaṇa* has many examples of saluting by circling. Rāma (Vol. VI. page 35)<sup>73</sup> touches his father's feet and goes round him with circling steps; Rāma (Vol. VI. p. 38) goes round the coronation vases in the same way; he also (Vol. VI. p. 51) circles Queen Kausalya. Again (Vol. VI. p. 72) Queen Kausalya fondly paces round Rāma; Rāma (Vol. VI. p. 136) goes round the king sadly with slow steps reverent. Bharat (Vol. VI. p. 454) in humble reverence paces round Rāma. These steppings and circlings must be *pradakṣiṇā*, that is, with the right in front or next the object saluted. So one of the leading Hindu temple rites is to pace the *pradakṣiṇā* path that circles the god. In the Scottish Highlands, the old salute in receiving a stranger was to pace round him *deas-ail*, that is, right next.<sup>74</sup> The reverse of this was called *widder-shine*, that is, against the shine or sun. That the object of saluting the king, the stranger and the god by walking round him is to draw troublesome evils from him into the saluter agrees with the tale of the Mughal Emperor Babar (A. D. 1530). Babar's eldest son, Humāyūn, was sick to death with fever. The physicians offered no hope. Babar stood at the head of his son's bed. He prayed that, if it pleased God, Humāyūn's fever might come to him. He walked thrice round the bed with his right hand next it. He said: "My prayer is granted." Babar lay down and never rose: the fever left Humāyūn and he was well.

The last class of salute is the sacramental salute, that is, salutes whose object is to secure communion of spirit between the saluter and the saluted. When he salutes an elder the Coorg boy puts off his shoes, and with folded hands raised to his brow, bows till he touches his senior's feet. In return, the senior lays his hands on the boy's head and blesses him, so securing a sameness of spirit in himself and the lad.<sup>75</sup> Hand-shaking has been explained as the result of a compromise between two persons, each of whom is anxious to shew his respect for the other by touching the ground with his fingers. It may be possible that certain hand-shakings can be traced to the supposed law of submission tempered by compromise. Still other instances, notably the hand-grasping at oath-taking and in solemn agreements, seem unconnected with submission or compromise. Further, many hand-shaking salutes bear traces of, or are still explained by, the belief that a grasp of the hand secures communion of spirit. In the Peninsular War, a favourite officer of the Duke, chosen for some service of special danger, before starting, craved a grasp of the Duke's conquering right hand.<sup>76</sup> Among the English, till the time of Charles II. (A. D. 1660), the kiss was the formal salute, the shake or grasp of the right hand, presumably from its sacramental virtue, was confined to close friends or was

<sup>68</sup> *Descriptive Sociology*, Vol. II.

<sup>69</sup> *English Illustrated Magazine*, December 1884, p. 191.

<sup>70</sup> Smith's *Greek and Roman Antiquities*, Vol. II. p. 741.

<sup>71</sup> Huc's *Travels*, Vol. II. p. 68.

<sup>72</sup> Hooker's *Himalayan Journal*, Vol. I. p. 208, and Vol. II. p. 22.

<sup>73</sup> These references are to Griffith's Translation.

<sup>74</sup> Walter Scott's *Two Drucers*.

<sup>75</sup> Rice's *Mysore*, Vol. III. p. 225.

<sup>76</sup> Napier's *Peninsular War*.



a sign of very high honour. This, like other English customs, may have come from the Romans to whom a grasp of the right hand was a form of oath, a strong union of souls.<sup>77</sup> In Scotland, a bargain is clenched by a shake of the hand.<sup>78</sup> Among the Greeks, palm-tickling was a sign of fellowship in the Eleusinian mysteries.<sup>79</sup> And the modern mystics, the Freemasons, mark with a special grip the communion of spirit among the initiated.<sup>80</sup> Freemasons also practice a form of funeral hand-shaking. In this, which is known as the *chaine d'union*, the brethren form a circle round the grave, each with his arms crossed over his chest, his right hand holding his left neighbour's left and his left hand holding his right neighbour's right.<sup>81</sup> The Coorgs of Southern India shake hands when they meet. They also shake hands over an agreement.<sup>82</sup> In Nubia, when men have been some time separate, on meeting, they kiss and shake hands:<sup>83</sup> the apparent object of the grip as well as of the kiss is to restore their former sameness of spirit. As a rule, the sense of the kiss-salute is to suck evil into the saluter. A few cases, like the Nubian case, seem rather to have their explanation in the attempt to secure sameness of spirit. Among Egyptian Musalmâns, the son kisses the father's hand, the wife the husband's, the slave or servant the master's. If the master is a great man the servant kisses his sleeve or the hem of his garment.<sup>84</sup> Even in this instance it seems probable that the kiss is to suck evil out of the person saluted. Still the Christian kiss of peace and kiss of charity, which all members of the early congregations interchanged, shew a wide belief that a spirit passes in a kiss. This seems to have been a Greek belief, since in the Greek salute the kiss was accompanied with an embrace,<sup>85</sup> whose object can scarcely have been other than to secure sameness of spirit. Rubbing, like embracing, would secure sameness of spirit. When the half-Papuan-half-Malay people of Micronesia meet, they smell each other and rub noses.<sup>86</sup> The Black-feet North American Indians, in saluting, rub their nose on a friend's back.<sup>87</sup> In Canada, when Red Skins meet, they rub each other's stomach, arm and head.<sup>88</sup> In 1800, in North Scotland, when the friends of the bride and bridegroom met between Banns' Sunday and the marriage day, they rubbed shoulders. To get the infection of marriage, suggests Mr. Gregor,<sup>89</sup> perhaps rather to secure sameness of spirit and so prevent disputes arising till the wedding was over. In Normandy and Brittany, the peasants keep up the salute of striking head against head on the two sides of the brow.<sup>90</sup> Among the Dhangars of Poona, when a widow marries, a chief rite is to knock together the heads of the widow and of the bridegroom.<sup>91</sup> When two people are needlessly quarrelsome, a common advice is to knock their heads together. The object in this and other head-knocking salutes may be to obtain sameness of spirit in the persons whose heads are knocked together. Still it seems more natural to suppose that the head-knocking of the quarrellers will drive out of both of them the devil of contention, and that, in the case of the Dhangar second marriage, the main object is to knock out the troublesome ghost of the deceased husband. The people of Camene salute their friends by cutting themselves and giving their friends blood to drink.<sup>92</sup> An Ethiopian, in saluting, takes the robe of the person saluted, and ties it about himself, leaving the person saluted almost naked.<sup>93</sup> This may be a symbolic binding of the saluter, as if under the orders of the saluted. It is perhaps more probable that the root idea is to secure a sameness of spirit by binding both the saluter and the saluted with the same cloth. The sacramental forms of salute, that is, those salutes whose object is either to become possessed by the spirit saluted or to bring

<sup>77</sup> Potter's *Antiquities*, Vol. I. p. 295.

<sup>78</sup> King's *Gnostics and their Remains*, p. 121.

<sup>79</sup> *Op. cit.* p. 121. Compare Mackay's *Freemasonry*, p. 351: "Freemasons make a (special) grip of the right hand the token of a covenant of friendship."

<sup>80</sup> Mackay's *Freemasonry*, p. 50.

<sup>81</sup> Burkhardt's *Nubia*, p. 225.

<sup>82</sup> Potter's *Antiquities*, Vol. II. p. 370.

<sup>83</sup> *Op. cit.* Vol. I. p. 204.

<sup>84</sup> *An Echo of the Olden Time from the North of Scotland*.

<sup>85</sup> *Reville les Religions des Peuples non Civilisés*, Vol. I. p. 203.

<sup>86</sup> *Bombay Gazetteer*, Vol. XVIII. p. 335.

<sup>78</sup> Napier's *Folk-Lore*, p. 100.

<sup>82</sup> Rice's *Mysore*, Vol. III. pp. 219, 223.

<sup>83</sup> Lane's *Modern Egyptians*, p. 200.

<sup>86</sup> *Reville les Religions des Peuples non Civilisés*, Vol. II. p. 136.

<sup>87</sup> *Op. cit.* Vol. I. p. 203.

<sup>88</sup> Hume's *Table Book*, p. 187.

<sup>89</sup> *Op. cit.* p. 157.



the same spirit into different people, are illustrated by the Hindu mystic or magic *Ajapa Gāyatri*. The virtue of this charm is that its repetition secures that the saluter shall be possessed by the *Paramahansa* or Supreme Soul. To bring into his body the Supreme Soul the saluter should repeat the word *haṁsa*, while he presses his heart with his right fingers: he should repeat the word *haṁsi*, while he squeezes his skull with his right fingers: he should repeat the word *haṁsu*, while he touches his top-knot with his right hand: he should repeat the word *haṁś*, while his crossed hands are spread on his shoulders: he should repeat the word *haṁso*, while his right fingers close his eyes: he should repeat the word *haṁsaha*, while he strikes the right fore and middle fingers on the left palm. A snap of his finger, a wave of his hand round his head and the saluter's possession by the Supreme Soul is complete.

(To be continued.)

### MISCELLANEA.

#### SEBUNDY.

I HAVE lately had reason to dive into the word *sebundy*, and give here a list of the quotations regarding it which I have come across. It would appear that the word is really of South-Indian usage, as it is not to be found in Elliot's *Memoirs* by Beames, Carnegy's *Kachahri Technicalities*, Crooke's *Rural Glossary*, Grierson's *Bihar Peasant Life*, and similar works relating to Northern India.—R. C. TEMPLE.

c. 1778. — "At Dacca I made acquaintance with my venerable friend John Cowe . . . I found him in command of a regiment of *Sebundees* or native militia." — Hon. R. Lindsay in *Lives of the Lindsays*, Vol. iii., p. 161, in Yule, *Hobson-Jobson*, s. v.

1784. — "2,386 *Sibbandy* and Pike [*patk*] peons for the forts and hilly countries." — Report of the Circuit Committee, in *Carrinichael's Vizagapatam*, p. 209.

1785. — "The Board were pleased to direct that in order to supply the place of the *Sebundy* Corps, four regiments of *Sepoys* be employed in the necessary collection of revenue." — In *Selon-Karr, Selections*, Vol. i., p. 92, in Yule, *Hobson-Jobson*, s. v.

1785. — "One considerable charge upon the Nabob's country was for extraordinary *Sibbandies*, *sepoys* and horsemen, who appear to us to be an unnecessary encumbrance upon the revenues." — Appendix to *Speech on Nabob of Arcot's Debts* in *Barke's Works*, Vol. ix., p. 18, ed. 1852, in Yule, *Hobson-Jobson*, s. v.

c. 1788. — "The zamindars were bound [in 1761-9] to . . . keep on foot a *Sibbandy* corps of 12,000 infantry which, over and above the ordinary services of preserving the three yearly crops or enforcing the equal division between Government and the tenants, were liable to be called on to repel any invading foe." — *Grant's*

*Political Survey of the Northern Circars, in Mackenzie, Kistna District*, 1883, p. 67.

1790. — "The enemy's [*Marāthā*] force consisted of . . . *Rajepoot Sibbundees* with eight pieces of cannon." — Extract of a letter from Major de Boigne, dated Camp at Patan, June 24th, 1790, in *Selon-Karr, Selections*, Vol. iii., p. 269.

1790. — "Calcourehy, which place fell to the enemy on the 17th instant, after the Amuldar, with a few *Sibbundies*, making some resistance against a detachment from Camaruddeen's [*Tippoo's* Lieutenant] camp with two guns." — Extract of a letter from Tiagar, 19th December 1790, in *Selon-Karr, Selections*, p. 283.

1798. — "The Collector at Midnapoor having reported the *Sebundy* Corps attached to that Collectorship sufficiently trained in the Exercise, the Regular *Sepoys* who have been Employed on that Duty are to be withdrawn." — G. O. 23 Feb. in *Suppl. to Code of Bengal Military Regulations*, 1799, p. 145, in Yule, *Hobson-Jobson*.

1803. — "The employment of their people therefore . . . as *sebundy* is advantageous . . . it lessens the number of idle and discontented at a time of general invasion and confusion." — *Wellington, Despatches*, ed. 1837, Vol. ii., p. 170, in Yule, *Hobson-Jobson*, s. v.

1803. — "Ali Behaudar [*Nawab of Banda*] the Mahratta Chief who is in possession of the open country as likewise of the strongholds in Boondeelund has four battalions . . . The battalions, each about 500 strong, are without discipline or military regulation of any kind and may be considered as a rabble. The infantry consists of *Rohillas*, *Boondeelaha* and *Malwa Sebundys* who are armed with match-locks." — *Franklin, George Thomas*, p. 268 f.

1804. — "The Kot Raja has in his service a force of 2,000 *sebundees* (or irregular infan-



try)." — *Col. Walker's Report, in Forbes, Rds Mâld, p. 585, ed. 1878.*

1812. — "Sebundy or provincial corps of native troops." — *Fifth Report, House of Commons Committee on E. I. Company, p. 38, in Yule, Hobson-Jobson, s. v.*

1817. — "The Maharaja will thenceforward have no further concern with the Sebundies of the garrisons, but His Highness's other troops including the Pagah, etc., shall encamp at such places as may be prescribed by the British officers." — *Treaty with Dowlet Row Sindia, in Malcolm, Central India, Vol. ii., p. 330, ed. 1877.*

1821. — "The Raja of Kot, who, at the time of Colonel Walker's report in 1804, maintained a body of 150 horse and 2,000 Seebundees." — *Selections, East India House, 1826, Vol. iii., pp. 677-697, in Forbes, Rds Mâld, p. 583, ed. 1878.*

1821. — "The Raja of Kot who at the time of Colonel Walker's report in 1804 maintained a body of 180 horse and 200 seebundees was sent to prison for neglecting a summons from a magistrate." — *Elphinstone in Ras Mala, ed. 1878, p. 583.*

c. 1821. — "Alalya Pace (1765-1785 A. D.) after paying the civil and militia charges sent the balance that remained in the public treasury to supply the exigency of the army employed abroad . . . the term Sebundy which means a local military employed for the preserving of internal peace and to aid in revenue collections may be literally interpreted 'militia.'" — *Malcolm, Central India, Vol. i., ed. 1880, p. 136 and n.*

c. 1821. — "[Before 1809] in all these services Ameer Khan [the Pindarry] and his followers were employed as Sebundy or local militia with an average monthly pay of three or four rupees a man, and from ten to fifteen to him as their commander." — *Malcolm, Central India, Vol. i., ed. 1880, p. 263 f.*

c. 1821. — "The Dewan [under Mahratta Government] has independent of this pay from the prince . . . in some places an anna or sixteenth part of a rupee — in others half that amount — from the pay of the Sebundies or militia of the country." — *Malcolm, Central India, Vol. i., ed. 1880, p. 441.*

c. 1821. — "The only grants in this village [B . . . near Dhar] that appear excessive are those to Brahmins of 172 begahs, and 150 begahs to two Jemadars and two Choukedars, but the latter is the pay of these men, who use in part the hereditary Sebundies' soldiers of the village." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 24 n.*

c. 1821. — "The Mewatties a well known Mahomedan tribe in Hindustan have long resorted to Central India. They were entertained as Sebundies or militia by the renters and managers of the country and were deemed faithful to those they served; but great numbers of them who settled in the villages became professed depredators . . . They were in fact in general both the police soldiers and principal robbers, and the wealth and influence many of this tribe acquired enabled them often to escape detection and almost always to evade punishment." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 144 and n.*

c. 1821. — "None of these however include soldiers receiving regular pay, garrisons or local militia (sebundies)." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 185.*

c. 1821. — "[In 1817] this petty State [Dhar] had a predatory army of 8,000 men; it has now a well paid body of 300 horse and 800 irregulars and Sebundies." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 198.*

c. 1821. — "[In] all the Rajpoot principalities West and East of the Chumbul . . . the foreign mercenaries have been disbanded and no troops are employed beyond a few adherents of the family and some natives of the country as sebundies." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 202.*

c. 1821. — "Substance of the Treaty with the State of Dewass [1819] . . . to keep in service a contingent of 50 good horse and 50 infantry to be at the disposal of the British Government. The remaining troops, Sebundies, etc., to be at command when required." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 341.*

c. 1821. — "Kishen Row Madhoo Boscottah with the British Government . . . paying for four successive years 500 rupees annually as his share of Sebundy expenses, July 1819." — *Malcolm, Central India, Vol. ii., ed. 1880, p. 351.*

c. 1824. — "Military Establishments of the Princes and Chiefs of Malwa. Sindia . . . Sebundies and garrisons of forts . . . Holkar . . . sebundies, garrisons, etc., etc., . . . Dhar . . . Foot, irregulars, sebundies . . . Kotah . . . Hindus, Rajpoots, Sebundies, irregulars . . . — *Appx. xiii. to Malcolm, Central India, Vol. ii., p. 316, ed. 1877.*

c. 1825. — "Since Sadavat 1826 [A. D. 1779] the fort of Verâval had belonged to the Divan Raghunâthji [of Junâgadh], but three confiden-



tial leaders of sibandi, namely the Jamadars Rabyā, Rakhyah and Nebhor and Vāj Muhammad Qamar were decoyed by the Navāb to his own side from motives of gain, and they forgetting the obligations under which they were to the Divān Sāheb Raghunāthji expelled him from the fort." — *Tarikh-i-Sorath, Burgess, ed. 1882, p. 177.*

c. 1825. — "In this year [1779 A. D.] . . . it happened that Mehtā Parbhāshankar — a Bāns vādā Nāgar who had been a confidential servant of Divān Dalabhi [of Junāgaḍh] and had been employed by him for years . . . swerved from his loyalty in consequence of the events of the times and instigated the Jamadars of the Sirbandi namely Bayah (Rabi) and Panah and Jem and Rahim and Avud 'Ali to expel Dalabhi which they did at the beginning of the rainy season." — *Tarikh-i-Sorath, Burgess, ed. 1882 p. 179.*

c. 1825. — In Samvat 1844 [A. D. 1787] — Divān Raghunāthji and Govindji managed the army whilst Dalabhi who suffered much from dropsy remained in Junāgaḍh and sent to them the war material they required, and took care that the Sibandis were paid." — *Tarikh-i-Sorath, Burgess, ed. 1882, p. 183.*

c. 1825. — "[In 1815] Vithal Rāo began by introducing several Arab regiments into Nāgar under the command of Bodar Khatir and others whilst Sundarji Khatir the Nāyib of Ballantine Sāheb on the other hand as well as the new Sibandis, who had always been desirous of employment, all contributed to drain the Treasury of the Jām Saheb and succeeded on account of the misunderstanding between Jagjiwan and Motirām in emptying it." — *Tarikh-i-Sorath, Burgess, ed. 1882, p. 293.*

1828. — "Sebundee, irregular infantry and in assisting in the police and other civil duties of the province." — *Grant-Duff, History of the Mahrattas, Index and Glossary.*

c. 1832. — "We subjoin a rough estimate of the household establishments, etc., of this desert king [Jesalmir] . . . Sebundies or mercenaries . . . Sebundies are mercenary soldiers in the forts . . ." — *Tod, Rajasthan, Vol. ii., p. 245 f. and n.*

1841. — "A share of the Sebundies (the local force commanded by Gopee Sing, brother of Soondera Sing) should be made available for the execution of my decrees above the Ghauts." — *Report in Macpherson's Memorials, p. 180.*

1844. — "Gopee Singh, the Sirdar of the Sebundies, proceeded to the village of Sam

Bisye." — *Letter in Macpherson's Memorials p. 201.*

1852. — "Sih-bandt. A soldier employed in collecting revenue. An establishment of peons, etc." — *Johnson, Persian Dictionary.*

1852. — "Sibbandi. Hind. Sibandi Rangers, militia. Armed peons. Irregular Infantry. An establishment of clerks, peons, etc." — *Brown, Dictionary of Mixed Telugu.*

1855. — "[In 1835-36] the capture and imprisonment of the Zamindar, a more direct management of the Goomsoor tracts under British officers and the establishment of a Corps of Hill Sebundoos, closed the affair." — *Gazetteer of Southern India, Pharos & Co., Madras.*

1857. — "[s. v. Sih] Si-bundi, a militia soldier employed in collecting revenue. Forbes, Hindustani Dictionary.

(To be continued.)

#### KHAKKEE.

THIS Anglo-Indian word has a far more interesting history than one would expect, and quotations regarding it may be sought with good results. It is usually, I think, supposed by military men of the existing generation that it came into general use in the Afghan War of 1879-81, but this idea is apparently a mistake. With reference to what follows, the word is not, in the sense of military clothing at any rate, in Brown, *Dict. of Mixed Telugu*, 1852, in Forbes, *Hindustani Dict.* 1857, the *Panjab Dict.* of 1854, or in Bate, *Hindi Dict.* 1875. When I joined the First Goorkha Light Infantry (now the First Gorkha Rifle Regiment dressed in green) in 1878 the uniform was red and 'khakee.' The Panjab Frontier Force, the first British Army to generally adopt the dress, was mostly raised in 1846 and the following years, and hence *khaki* as a dress may date from then, unless that Force borrowed it from some previous organization.

1859. — "The arms and accoutrements [of the Andaman Sebundy Corps] were directed to be the same as those in use with the Ganjam Sibbundies, and it has been decided that the full dress will be of dark blue cloth made up, not like the tunic, but as the native *ungreekah*, and set off with red piping. The undress clothing will be entirely of khakee." — *Letter from Madras Government to Government of India, 18th February, 1859.*

1878. — "The Amir, we may mention, wore a khaki suit edged with gold, and the well-known Herati cap." — *Saturday Review, 30th November, p. 683, in Yule, Hobson-Jobson, s. v.*



1879. — "Khaki . . . the uniform of Panjab soldiers, hence Sikh Infantry." — *Fallon, New Hindustani Dict., s. v. khak.*

1898. — "Khakee from Hindustani *khaki*, dusty or dust-coloured from Persian *khāk*. Applied to a kind of light drab or chocolate-coloured cloth. This was the colour of the uniform worn by some of the Panjab Regiments at the siege

of Dehli, and became very popular in the army generally during the campaigns of 1857-58; being adopted as a convenient material by many other corps. The original khakee was a stout cotton cloth, but the colour was also used in broadcloth. It is said that it is about to be introduced into the army generally." — *Yule, Hobson-Jobson, s. v.*

R. C. TEMPLE,

## NOTES AND QUERIES.

### SOME MODERN FORMS OF BHAIRAVA.

THE name means the terrible one (Sanskrit, *Bhairava*). His worship is connected with that of Śiva, and he is regarded as Kālī's attendant or servant. He is worshipped under many forms, but I have only ascertained the names of five of these, which I note below:—

- (1) Kāl Bhairōn — i. e., he who frightens death.
- (2) Bhūt Bhairōn — i. e., the driver away of evil spirits.
- (3) Bhattuk Bhairōn — i. e., the child Bhairon.
- (4) Lath Bhairōn — i. e., Bhairon with the club.
- (5) Nand Bhairōn.<sup>1</sup>

Outside a temple of Śiva at Thānēsar, Ambālā District, there is a picture of Kāl Bhairōn. He is black, and holds a decapitated head in one hand. To the east of the river Jamnā he is worshipped to a considerable extent, offerings of intoxicating liquor being made at his shrine. His worshippers drink spirits. Some Vaiṣṇavas worship him, they do not, however, offer intoxicating liquor, but molasses and milk.

Bhairōn is also called *Khetrpāl* (i. e., the protector of the fields), under which name he is worshipped with sweets, milk, etc. When a man has built a house and begins to occupy it, he should worship *Khetrpāl*, who is considered to be the owner of the soil, and who drives away the evil spirits (*bhūts*) that live in the ground. He is also worshipped at marriages.

I found some time ago two shrinelets, one of Hanumān and one of Bhairōn on one side of Gūgā Pīr's *maḍī* (shrine), and one of Goraknāth on the other side. The shrinelets of Hanumān

<sup>1</sup> [Bhairōn appears to be a favourite godling, and as such is even much venerated by the ignorant Musalmāns — e. g., he is the chief minister or agent of the great Musalmān saint Sakhi Sarwar of Nigāhā, in the Dēdā Ghāzi Khān District. He generally goes by the name of Bhairōn Jati, or Bhairōn the chaste, which sufficiently shows the estimation he is held in. His prototype, Bhairava, was the terrible form of Śiva, just as

and Bhairōn were connected. How far is Bhairōn an object of worship in Panjab villages?

On the outside of the temple of Śiva, in Thānēsar, already alluded to, there is on one side a picture of Bhairōn, and on the other side one of Hanumān with a mountain in one hand and a club (*gada*) in the other.

J. M. DOUGLASS, in P. N. and Q. 1893.

### A SURVIVAL OF MARRIAGE BY CAPTURE.

IN Bhiwāni, Hissār District, and the neighbourhood, there exist a curious custom which I have not noticed elsewhere. In anticipation of the arrival of the bridegroom, here called *adushāh*, or in common parlance *naushāh*, or *nāshāh*, literally the "new king" (for the bridegroom is looked upon as king of the occasion for 2½ days, the term being borrowed by the Hindūs of these parts from the Musalmāns), a short stick, bearing a cross arm, with five or seven uprights on it, each a few inches high and rudely cut to imitate the human figure, the whole thing thus resembling the end of a clumsy wooden rake with long teeth, is stuck into the wall above or to one side of the outer doorway. It is called *tauran* or *tēran*.<sup>1</sup> When the bridegroom arrives he strikes at the *tauran* with a stick, and if he smashes the whole thing to bits, it is considered an excellent omen. Should he not succeed in doing so, it is considered that his advent brings but scant luck to the house. Is this a relic of marriage by capture when the bridegroom had to fight with foes, the bride's relatives, before he could win her? It looks very like it. I could get no intelligent explanation of it on the spot. I noticed two of these *taurans* at the doors of houses on one visit to the city. The bridegroom in Bāgar or Bhi-kāner is called *bān* and the bride *bīndrī*.

W. COLDSTREAM in P. N. and Q. 1893.

Kāl, or Bhairavī, was of Devl. His many forms suggest his being a survival of various aboriginal deities whose personalities and attributes are now confused together. — Ed.]

<sup>1</sup> [It is to be noted that *tēran* is the technical name for the huge gateways to Buddhist *topes* or *stūpas*. See Fergusson's *History of Indian Architecture*, pp. 87, 95, etc. — Ed.]



THE SOHGAURA COPPER PLATE.<sup>1</sup>

BY GEORGE BÜHLER, Ph.D., LL.D., C.I.E.

THE important Sohgaūrā copper plate, which was discovered by Dr. Hoey in 1894, and published in a full size facsimile together with notes by the discoverer, by Mr. V. A. Smith and Dr. Hörnle in the May-June number of the Bengal As. Society's *Proceedings* of 1894, p. 84 ff., has not yet received its due share of attention on the part of the epigraphists, and only a small portion of its ancient and curious inscription has as yet been explained.

What has been made out regarding the character, purpose and contents of the Sohgaūrā plate by the distinguished scholars mentioned, may be briefly stated as follows. Mr. V. A. Smith has recognised that it is a cast plate, differing in this particular from all other Tāmrasāmanas, and Dr. Hörnle has correctly inferred from the unevenness of its surface that "it was cast in a sand-mould of imperfect smoothness," in consequence of which circumstance various meaningless dots stand between the letters, that may be easily mistaken for Anusvāras. Moreover, Mr. V. A. Smith has seen that the four holes in the corners indicate that it "was intended to attach by rivets to some other object," and his statement that the characters of the document are those of the Brāhmī of the Maurya period is incontestable, as every one of them is traceable in the Edicts. His description of the illustrations above the inscription — a tree, a double-roofed pavilion with four pillars, an object like a long-handled spoon, the so-called Choitya symbol, a disc with a crescent above, a second tree and a second pavilion — is in general correct, and so is the greater portion of his transcript of the characters. But unfortunately the transcript admits, as he himself states, of no translation, and the meaning of the pictorial representations has not been stated.

Dr. Hörnle who differs as to the reading of several letters, has begun the explanation of the inscription and has made some very important discoveries. First, he has recognised in line 1 the word *sasana* and has remarked that this may be equivalent to the Sanskrit *śāsana*, as in this document "the length of the vowels does not seem to be always indicated." Secondly, he has recognised in the second half of line 2 the words *ete dve kothagalāni* and has proposed to explain the last either by the Sanskrit *kothārgalāni* "(these two) bolts of storehouses" or by *kothārgārāni* "(these two) storehouses," adding that these words "would seem to refer to the two houses, depicted above the writing." These remarks really give the key to the general interpretation of the whole document. Taken together with the fact that the plate "was intended to attach to some other object," they raise a strong presumption that we have here an official placard, giving some order or other about two royal storehouses. Dr. Hörnle's remark about the omission of the long vowels is equally valuable. If it is followed up, it will enable us to attempt a verbal interpretation of the whole inscription.

Before I try to substantiate these assertions and to give, with the help of an electrotpe of the plate kindly presented to me by Dr. Grierson, my version of document, I have to offer some remarks on the figures above the inscriptions. Sculptured or engraved representations in connexion with inscriptions on stone or copper are of three kinds.<sup>2</sup> We find (1) symbols of auspicious meaning, which take the place of the verbal Maṅgala, like *siddham*, *svasti* and so forth, required according to Hindu notions in order to secure the completion and long duration of compositions, (2) illustrations alluding to the contents of the inscriptions, — such as a lotus above an inscription recording the presentation of a silver lotus — or alluding to wishes or imprecations occurring in the text, e. g. sun and moon, meaning that the donation is to have force *āchāndrīkām*, as long as sun and moon exist, (3) royal crests which take the place of the seal, such as the Garuda in the left hand lower corner of the grants of the Paramāras of Dhār. The Sohgaūrā plate bears five figures which undoubtedly are Maṅgala symbols, viz., (1-2) two trees

<sup>1</sup> From the *Vienna Oriental Journal*.<sup>2</sup> See the *Grundriss der Indo-Ar. Phil. und Alterthumsk.* Vol. I. part II, p. 55.



recognisable by the railing which surrounds them as Chaitya trees such as are often mentioned in the Buddhist Canon, the Brahmanical lawbooks and elsewhere, — the second of them without leaves being probably one of the so-called "shameless" trees which shed their leaves in winter, — (4) the object which Mr. Smith describes as a long-handled spoon, but which is probably meant for a toilet mirror, as the mirror is one of the auspicious objects (*Vishvānṛiti*, 63, 29) and is depicted as such, together with other symbols, above the entrance of the Jaina cave at Junāgaḍh, called Bāwā Pyār's Maṭh,<sup>2</sup> — (5) the so-called Chaitya symbol, which however in reality may be meant for a rude representation of Mount Meru, — (6) the symbol to the right of the preceding, which Mr. Smith takes to represent the sun and the moon, but which I call with Dr. Bhagvānlāl<sup>4</sup> a *nandipāda*, the foot-mark of Siva's bull Nandin. The two double-roofed "pavilions," which I would rather describe as sheds on four posts with a double "chupper" or straw roof, can of course not have any auspicious meaning, but unquestionably are intended to illustrate the inscription, as Dr. Hörnle has suggested.

Turning now to the inscription, I must state that, though in general agreeing with the readings of my predecessors, especially with Dr. Hörnle, I differ from them regarding the value of six signs. The seventh sign of line 1 is neither *dha* (Smith) nor *gha* (Hörnle), but *ha*. On the facsimile the little horizontal stroke to the right of the top of the curve is rather difficult to recognise, but on the electrotpe it is plainly visible and it may be felt with the finger. The interior of the curve, which is too narrow for a *gha*, is half filled in owing to the unevenness of the mould. The first sign of the line 2 may no doubt be read as *ri*, as Mr. Smith and Dr. Hörnle do, but it may also be read as *da*. The same *da* occurs in the word *anubhāṣikya* of the Allahabad Queen's Edict and similar forms with rounded backs are found in the Kālsī version of the Rock-Edicts.<sup>5</sup> The reading *da* is necessary, because this alone makes sense and because the dialect of the inscription, which is the old Māgadhi of the 3rd century B. C., found also in Aśoka's Pillar Edicts, his Bairāt Edict No. 1, his Barabar and Sahasrām inscriptions and his Rock Edicts of Dhauli and Jangada has no *ra*, invariably substituting *la* for it. The sixth sign of the same line is not *dhe* (Smith) or *dha* (Hörnle), but a cursive *va*, which resembles a *cha* turned round. The character is not at all uncommon in Aśoka's Edicts.<sup>6</sup> The fourteenth sign of line 3 is in my opinion neither *le* (Smith) nor *nera* (Hörnle), but simply a slightly disfigured *la*. The electrotpe does not shew the straight line of the facsimile across the curve, but two shapeless excrescences, a larger one on the outside and a smaller one on the inside of the curve, which no doubt have been caused by the unevenness of the mould. In line 4 the first sign is *la* both according to the facsimile and the electrotpe and the fifteenth is a stunted *ta* of the type, common in Kālsī, not a *ga*. This appears plain on the electrotpe. Regarding two other signs, the ninth and tenth of line 3, I feel very doubtful, though I give Dr. Hörnle's transcription. The ninth may be intended for *cha*, *tu* or *lu* and the tenth may be either *me* or *mo*.

In accordance with these remarks, my transcript of the inscription is as follows:—

1. सवतिवनमहनमनससनेमनवसितेक
2. 'इसिनिमतेवसममेवतेदुवेकोडमजनि
3. तिपवनिमधुलचचमोदंमनकनह
4. लकयिचतिचतिवायिकवनोमहितव

The new readings alone will, however, not do much for the explanation of the text. It is absolutely necessary to accept Dr. Hörnle's suggestion regarding the omission of the long vowels and to claim the liberty of adding *ā*-strokes, where they are required, as well as some Anuvāras, and to convert short *i*, when necessary, into long *i*. And it seems to me that this is not asking

<sup>2</sup> Burgess, *Arch. Surv. Rep. West. Ind.* Vol. III. Pl. xviii, No. 3; compare Dr. Bhagvānlāl's remarks in the paper quoted in note 2.

<sup>4</sup> *Actes du V.ème Congrès Ind. Or.* Vol. III. 2, p. 120.

<sup>5</sup> See Tafel II. 36, VIII. of the *Grundriß*.

<sup>6</sup> See Tafel II. 20, III. of the *Grundriß*, Vol. I. part II.



too much. For a Prakrit inscription of 72 syllables with various inflected forms of *a*-stems must have more than a single long *ā*, and the omission of *ā*-strokes and Anusvāras, as well as the total neglect of the distinction between *i* and *ī*, occurs very frequently in the ancient inscriptions, written by badly educated office clerks and monks. The Kālsi version of Aśoka's Edicts has no *i* or *ī* and there are numerous cases in the Edicts, where the omission of *ā*-strokes and Anusvāras is probable or certain.

In the introduction to my first article on the votive inscriptions of the Sānchi Stūpas (*Epigraphia Indica*, Vol. II, p. 90 f.) I have shown how matters stand there in this respect, and I may point in further confirmation of what I have said, to such inscriptions as No. 257 (*op. cit.* p. 384) where *सिद्धिनिवृत्ति* इति undoubtedly is meant for *सिद्धिनिवृत्ति* इति and three *ā*-strokes have been omitted in seven syllables.

If it is therefore permissible to supply the long vowels and Anusvāras, the text may be restored as follows:—

सावतीयान् महामगान् सासने मानवतिलिक- [1] डा । सिद्धिनिवृत्ते<sup>†</sup> संसगानेव एते दुवे कोटायान्तानि [2] विषयानि  
मधुल्लवाचनोर्वनमानकान् छ[3]न्न कथयति अतिवाधिकाव । गो महितवचं [4]

and it then admits of a complete explanation.

The chief word of the first sentence is *s'āsaṇe*, which Dr. Hönle has recognised. It ought, however, to be taken as a Māgadhī nominative singular and as equivalent to Sanskrit *śāsanam* 'the order, the edict.' The two preceding words are of course plural genitives in *āna* for *ānaṁ*.

*Mahāmagā'āna* "of the great Magas" gives no good sense, as it is more than doubtful whether the Magas, now found in the North-Western Provinces, had immigrated into India before the beginning of our era, and as it is not intelligible how Magas could issue a Śāsaṇa. It is, therefore, advisable to add another *ā*-stroke and to write *ta* (Λ) instead of *ga* (Λ). We thus obtain the common word *maḥā'at'ā'āna* "of the great officials," by which name Aśoka commonly designates the governors of his provinces and the councillors, assisting the royal princes who served as viceroys in Ujjain, Taxila and in Mysore, and otherservants of high rank. The first words *s'ā'at'ā'y'āna* is, as the termination *'ya* shows, an adjective in the genitive plural, and may be taken as equivalent to the Pali *Sāvatthiyānaṁ* and to the Sanskrit *Srāvastī-yānaṁ* "of those belonging to," or "residing in, Srāvastī." The want of the aspiration in *S'ā'at'ā'ya* need not cause uneasiness, as the literary Pali and the dialects of the Aśoka inscriptions offer other instances, in which *sta* becomes *(t)ta* instead of *(t)tha*.<sup>‡</sup> The distance of the find-spot of the plate from the site of Srāvastī, the modern Sahet Mahet, is about eighty miles and hence not too great for the assumption that Sohgaūrā belonged to the Commissionership or Province of Srāvastī, which in very early times was not only a very large town but the capital of a kingdom. *M'ā'navasitika'ā* the next word after *sāsaṇe* is no doubt the ablative singular of the name of a place. Names of towns ending in *kaṭa*, or with the softening of the tenuis in *kaḍa*, are not uncommon in modern and ancient India. In the Sānchi votive inscriptions<sup>§</sup> we find Bhasikaḍa, Madalachhikaṭa, Morasihiḍa, Sidakaḍa and Virohakaṭa and in other inscriptions as well as in literary works there are more. In all such names *kaṭa-kaḍa* appears to have the same meaning as the Sanskrit *kaṭaka*, "camp, royal camp." With respect to the first part of the compound *M'ā'navasitika* it is not possible to suggest any certain explanation. It may, however, represent a Sanskrit compound *mānaśāriti* or *mānaśasati*. With these emendations and explanations the translation of the first sentence would be: "The order of the great officials residing at Srāvastī, (issued) from M'ā'navasitikaḍa," with which the opening sentence of the Siddhār Edicts, *Suvānagiriḥ ayaputara mahāmāitānaḥ cha vachanena Isilasi mahāmāitā ārogiyāṁ cataviyā hevaṁ cha vataviyā*, as well as the beginnings of the later landgrants may be appropriately compared.

<sup>†</sup> Or *सिद्धिनिवृत्ति*. —

<sup>‡</sup> See E. Möller, *Simpl. Pali Grammar*, p. 57.

<sup>§</sup> See the Index of names, *Epigraphia Indica*, Vol. II, p. 407 f.



Among the words in line 2 *sihim<sup>10</sup>ā<sup>11</sup>te<sup>12</sup>* is the locative of the Māgadhi representative of the southern *śrīmāta*, found in the Nānāghāt inscription<sup>11</sup> below the portrait of Simuka Sātavāhana, and the equivalent of Sanskrit *śrīmati*. The second part of the next word *Pa(ā)ṅg<sup>13</sup>ā<sup>14</sup>me* is of course the Sanskrit *grāma*, and the whole name would correspond to Sanskrit *Vamśagrāma* "the village of the bamboos." Geographical names with *bans* or *bāns*, the modern form of *vaśā*, are very common on the map of modern India, and a town called Bānagām (Banagan), i. e. Vamśagrāma, is found about six miles west of *Soghaura*<sup>12</sup> (Sohaurā), the find-spot of the plate. The immediately following syllable *va* no doubt represents here the word *eva* just as in Pali and in the Aśoka Edicts. The next three words *ete duve koṭh<sup>15</sup>ā<sup>16</sup>g<sup>17</sup>ā<sup>18</sup>l<sup>19</sup>ā<sup>20</sup>ni* have been explained by Dr. Hönle. I have only to add that his second explanation, which takes them as equivalent to *ete dūḥ koṣṭhādūre* seems to me the correct one, as *ete* no doubt points to the two "pavilions" at the top of the plate which may be representations of storehouses but not of "bolts of storehouses." A further qualification of *koṭh<sup>15</sup>ā<sup>16</sup>g<sup>17</sup>ā<sup>18</sup>l<sup>19</sup>ā<sup>20</sup>ni* is contained, as the termination *ā<sup>21</sup>ni* shews, in the first word of line 3, *tighā<sup>22</sup>v<sup>23</sup>ā<sup>24</sup>ni*, or possibly *tighā<sup>25</sup>v<sup>26</sup>ā<sup>27</sup>ni*. Its first part *ni* is certainly the numeral *tri* and refers to the three sections into which each of the two *koṣṭhādūras* is divided. The second part *ghā<sup>28</sup>va* must therefore mean "a division," "a room," "a chamber" or the like. The Western Cave-inscriptions offer not rarely a somewhat similar term *gāḍha* or *gabha*, equivalent to Sanskrit *garbha*. Thus we read<sup>13</sup> in Bhājā No. 1 of a *gāḍho* "a cell" or "room," the gift of Nādasava, in Junnar No. 2 of a *satagabhaṃ* "a (dwelling) with seven cells or rooms," the gift of the guild of the grain-dealers, in Junnar No. 16 of a *gabhadāra* "the door of a cell," the meritorious gift of the Yavana Chanda, in Junnar No. 19 of a *bigabhaṃ* "a double-roomed (dwelling)," in Junnar No. 31 of a *pechagabhaṃ* "a (dwelling) with five rooms or cells" and in Kāpuri<sup>14</sup> No. 16 of a *bagabhaṃ* "a (dwelling) with two rooms." As the transposition of the aspiration which is frequent in the modern Prakrits<sup>15</sup> occurs occasionally already in Pali,<sup>16</sup> I would propose to take *ghā<sup>28</sup>vā* or *ghara* as a representative of *gāḍha* or *gabha* of the Western Cave-inscriptions and to render the compound *tighā<sup>22</sup>vā<sup>23</sup>ni*<sup>17</sup> in Sanskrit by *trigarbhāni*, or as properly the dual is required, by *trigarbha*.

The words *koṭh<sup>15</sup>ā<sup>16</sup>g<sup>17</sup>ā<sup>18</sup>l<sup>19</sup>ā<sup>20</sup>ni tighā<sup>22</sup>vā<sup>23</sup>ni* of course contain the subject of the chief sentence. Its verb can only be *kay<sup>18</sup>i<sup>19</sup>yati* in line 4, which must be corrected to, or considered to stand for,<sup>18</sup> *kayiya(ā)ti*, as a third person plural is required. *Kayiyati*, or with the full spelling *kuyy<sup>19</sup>i<sup>20</sup>yoti*, is clearly a denominative in *īya* from *kayya*, Sanskrit *kārya*, "that which is to be done, duty, business." In the Aśoka Edicts the affix *īya* is sometimes used with the sense of *aya* as in *dukkhīyati* 'he makes unhappy,' and in the verbal nouns *dukkhīyana* 'afflicting,' *sukkhīyana* 'making happy.' On the analogy of these two verbs *kay<sup>18</sup>i<sup>19</sup>yati* may mean 'makes it a duty, the business, something to be done' or briefly "requires," all of which renderings would be appropriate. The object of the verb has to be looked for in the preceding word *chhala*, which

<sup>10</sup> *Silima(ā)te*, which is equally possible, would be the representative of the ordinary Pali *śrīmāsita*.

<sup>11</sup> Burgess, *Arch. Surv. Rep. West. Ind.*, Vol. V, Pl. II.

<sup>12</sup> *Indian Atlas*, Sheet 102, N. Lat. 23° 32' and E. long. 83° 31'.

<sup>13</sup> Burgess, *Arch. Surv. Rep. West. Ind.*, Vol. IV, p. 82 ff.

<sup>14</sup> *Op. cit.* Vol. V, p. 80.

<sup>15</sup> Compare e. g. *Māraḥi gāḍham* for Sanskrit *garbha*, and the instances in Hönle's *Grammar of the Gaudīan Languages*, p. 170, § 130, 132.

<sup>16</sup> Compare e. g. *mīḥāddhā* for *mīḥāddham* and *ghara* for \**garha*.

<sup>17</sup> Professor Pischel kindly points out to me that the Marāṭhi has a word *तिघई* "having three rooms or divisions along its length, a building," which no doubt is intimately connected with the word of the plate, and that *tighāi* may be derived from *thigara* and may stand for \**trigbha*.

<sup>18</sup> Instances of *ati* for *āti* occur both in Vedic Sanskrit (*Mahābhāṣya*, III. 256), *chashāṇi ya ātiyāpīya tatshāti*, and in Pali, *abho dhammāni na paṇṇāsi* (*Jēt.* II. 33, l. 20), *āti mahāḍḍiya* . . . . *maḥgalaṇi karoti, āti ta bālīka janika* . . . . *maḥala* (*ā*) *karoti* (Aśoka, E. Ed. IX, Girnar and Manshira).



may stand for *cāhala*(ā) or for *cāh'a'la*(ā). As the Pali *cāha* commonly represents an older *kāha*, its Sanskrit form would be \**ksālam* or *kshāraṇi*. Though \**kshāla* is not mentioned in our Dictionaries, the Dhātupāṭha gives the root *khal chaye* and hence \**kshālam* may be formed and be translated by "the collection, the accumulation," which suits very well. As the last part of the word, preceding *cāhala*, ends in the termination 'ā'na, it must be a plural genitive and describe the things, the accumulation of which the two storehouses required. And, as the dialect of the inscription requires *la* for *ra*, *dhālakana*, or with the full spelling *dhā'lak'ā'na*, may correspond to Sanskrit *dhārakāṇām* 'of loads.' The *dhāra* or *dhāraha* is a weight equal to 20 Talas or 2,000 Palas and "nearly equal to the weight of an ox."<sup>19</sup> The term is still commonly used in India for loads of grass, wood, leaves and the like, with very different values, and from Prinsep's *Useful Tables*, p. 115 ff., it appears that the *Bahar* (Bhār) occurs in Java, Sumatra and other parts of the Indian Archipelago as a measure for dry goods with a value from about 400-600 pounds. Various passages<sup>20</sup> in literary works shew also that the *Bhāra* was in ancient India one of the larger weights.

The eight syllables between *tigh'a'vāni* and *dhā'lak'ā'na* may be expected to give a detailed specification of the goods to be stored. A storehouse, the filling of which was the object of an official order, can hardly have been anything else than a granary. And this conjecture is confirmed by the word *atigāyik'ā'ya*, which in line 4 follows after *kay'i'yati* and is clearly the dative of *atigāyika*<sup>21</sup> "an urgent (matter)," found in Kālsi Ed. VI. If the storehouse is to be filled for "an urgent occasion," that can only mean that it is to serve for the, in India, so common times of distress, when a drought causes a bad harvest. Under these circumstances the syllables *mathul'a'ch'a'chamodanma* must contain the names of various kinds of grain, fit for storage. This will actually be the case if we may transcribe them in Sanskrit by *mathukūla*, *jājamoddmba*, which proceeding is not quite unwarranted as the hardening of *dha* and *ja* and the substitution of *nma* for *mba* occasionally occur in other Pali words.<sup>22</sup> *Mathukā* is according to Hemachandra and the *Vaijayanti*, Black Panicum, *lāja* is any kind of parched grain, *ajamoda* cummin or aniseed, and *āmbāḥ*, which occurs only in Vedic works, means according to Sāyana on *Taitt. Saṁhitā*, I. 8, 10, 1, *dhānyavishadhā* "some kind of grain." It is of course undeniable that an explanation, which assumes for each word a not very common phonetic change is merely tentative. I must, therefore, acknowledge that it is open to doubt, especially as the value of two signs is not certain. But I am unable to find any thing better.

The last two words of the inscription, which form a separate sentence, hardly require any remark, as *no* is very common in the Aśoka Edicts and in Pali, and as *gahitaraya*(ā) is clearly the representative of Sanskrit *grahītaryam*, compare *lākhāpetaraya* for *likhāpetaraya* in the Rūpnāth Edict.<sup>23</sup>

In accordance with these remarks the Sanskrit translation of the inscription is:—

आवस्तीयानां महासाधनां शासनं मानवसितिकान् । श्रीमति वंशमान एवमेव कोट्यागारे विगमे दधुकालाजामो-  
धाम्बनाकाणां सज्जं कार्यायित आस्थविकाम् । नो महीतम् ॥

and the English:—

"The order of the great officials of Srāvastī, (issued) from (their camp at) Mānavasitika:— 'These two storehouses with three partitions, (which are situated) even in famous Vamśagrāma require the storage of loads (*dhāraka*) of Black Panicum, parched grain,<sup>24</sup> cummin-seed<sup>25</sup> and Āmba for (times of) urgent (need). One should not take (any thing from the grain stored).'"

<sup>19</sup> Bṛhāt, India, I. p. 165 (Sachau).

<sup>20</sup> See the larger Petersburg Dict. sub voce *dhāra*, 4.

<sup>21</sup> In Sanskrit *atigāyika*, urgent.

<sup>22</sup> E. g. in *upathēyya* for *upathēya*, *pithiyare* for *pidhigante*, *saṁdhamaṇa* for *saṁdhamaṇa*; *pāceti* for *prajāyati*, *pāchana* for *prajāna*, *vācāpeyya* for *vācāpeya*; *ammbā* for *ambā* and *drāmasana* for *drāmbana*.

<sup>23</sup> Ind. Antiquary, Vol. XXII. p. 300.

<sup>24</sup> Or possibly "parched Black Panicum."

<sup>25</sup> Or "aniseed."



As the number of Bhāras is not stated, the people had possibly to furnish one of, say, 400-600 pounds for each of the six divisions or chambers of the two storehouses, which would give about a ton or a ton and a half of grain for both. Such a hoard would be sufficient for about 2,400 to 3,600 rations of one Ser each. The order evidently was issued during a progress of Mahāmātras through their province and was nailed to one of the storehouses at Vamśagrāma, which I would identify with the modern Bansaon, mentioned above. Dr. Hoey states, *op. cit.* p. 85, that he has reason to think "that another plate may have been found in this locality." If a second plate existed, it no doubt belonged to the second storehouse.

As regards the construction of the storehouses and the actual storage of the grain, I believe it probable that cemented vaults or, as is still done in India, large *amphorae* or *Kumbhas* were inserted in the ground under each section of the sheds and that the "chupper" roofs, which were merely supported by wooden posts, as the representations indicate, were intended to keep off the rain from the carefully closed tops of the vaults or vessels.

As the letters of the inscription certainly point to the times of the Mauryas, most Sanskritists will probably agree with me that this inscription furnishes a valuable confirmation of the also otherwise probable assumption that already in the third century B. C. the use of writing was common in the royal offices and that the knowledge of written characters was widely spread among the people.

April 25th, 1896.

### ON THE DATES OF THE SAKA ERA IN INSCRIPTIONS.

BY PROFESSOR F. KIELHORN, C.L.E.: GÖTTINGEN.

(Continued from Vol. XXIV. p. 211.)

I now proceed to submit to the reader such general remarks as have suggested themselves to me by the study of the dates which I have given in the preceding volumes. Since the time when I compiled my lists of dates, many other Saka dates have been published, but an examination of the more important of these dates has shewn me that this new material in all probability will not oblige us to modify materially any conclusions that may be drawn from the limited number of dates in my own published lists.

#### Current and Expired Years.

Sometimes the years of the dates, by words like *atīta*, *atīkrānta* or *gata*,<sup>1</sup> apparently are intended to be described as expired years; and the word *vartamāna*, which is used in one or two dates, would naturally be taken to indicate that the year so qualified is quoted as current. But the majority of the dates tells us nothing about the nature of the years quoted in them. And since *atīta* and *gata* are used also with current years,<sup>2</sup> while *vartamāna* undoubtedly qualifies expired years,<sup>3</sup> the fact whether the year of a date is current or expired must everywhere be ascertained from the particulars which may be given together with the year, especially from such details of the date as enable us to calculate its exact European equivalent.

Now it is clear that, to arrive at some definite notion regarding the relative frequency of the use of current and expired years, we must, in the first instance, consider those dates with full details for verification which work out regularly. In Vol. XXIII. p. 113 ff., I have given 122 such dates, and the result of my calculations shews that, out of this number, the years of 95 dates are expired, and the years of 23 dates current years, while the years of four dates (Nos. 106-109) may *prima facie* be taken as either current or expired. Of the 400 dates of the

<sup>1</sup> On the exact phrases, employed by the writers of the dates, see below. Sometimes, as in the date No. 33 in Vol. XXIII. p. 118, it is stated that the Jovian year which is quoted along with the Saka year, followed upon that year, and the Saka year thereby is distinctly described as expired.

<sup>2</sup> See e. g. Vol. XXIII. p. 127, No. 86, and p. 128, Nos. 88 and 93.

<sup>3</sup> See e. g. Vol. XXIV. p. 10, No. 194.



chronological list in Vol. XXIV. p. 181 ff., 16 are from inscriptions marked as spurious, and 116 dates contain no details for exact verification; 78 other dates<sup>4</sup> would seem to be altogether irregular; and the remaining 190 dates (which include the 122 dates already mentioned) are either quite regular or contain only slight errors which do not prevent our ascertaining their exact European equivalents. And here, again, I find that, of the years of these 190 dates, 141 undoubtedly are expired and 38 current. The result of our examination, therefore, so far shews that, for about every four Saka dates with expired years, we have one date the year of which is a current one.

But this very general conclusion is liable to considerable modifications, when we take into account the different periods to which the dates belong.

Of 30 regular dates of the classified list from S. 534 (the year of the earliest genuine Saka date which contains details for verification) to S. 1000, the years of 29 dates were expired years, and the year of only one date was a current year; of 48 dates from S. 1001 to S. 1200, 30 quote expired and 18 current years; of 15 dates from S. 1201 to S. 1400, 12 quote expired and 3 current years; and of 25 dates from S. 1401 to the most recent times, 24 quote expired years, and the year of only one date is a current one. Or, taking the dates of the chronological list, of 41 dates from S. 534 to S. 1000, 40 dates quote expired years, and the year of only one date is a current one; of 71 dates from S. 1001 to S. 1200, 41 quote expired and 30 current years; of 31 dates from S. 1201 to S. 1400, 26 quote expired and 5 current years; and of 36 dates from S. 1401 to the most recent times, 34 quote expired and only 2 current years.

From these details it appears that, down to S. 1000, the rule was to quote the Saka years as expired years, and that current years, till then, were quoted very exceptionally indeed.<sup>5</sup> Afterwards we see a remarkable change. In the 11th and 12th centuries the proportion of current to expired years is as 3 to 5, or even as 3 to 4. During the two next centuries current years again are quoted much less frequently; and during the four last centuries the earlier practice of quoting expired years only has been re-established to such an extent that my list of quite regular dates contains only a single date with a current year, which is later than S. 1400. Had we only the Saka dates before S. 1000 and after S. 1400, the practice of the Saka era, so far as can be judged by the dates collected, might be said to entirely agree with the general practice of the Vikrama era. The difference between the two eras in the relative frequency of expired and current years is due to the Saka dates between S. 1000 and S. 1400, more especially to those between S. 1000 and S. 1200.

The result arrived at regarding the nature of the earlier years of the Saka era, in my opinion, must lead us to consider as expired the years of the four dates<sup>6</sup> (of S. 534, 716, 730 and 789) also, the calculation of which, owing to the fact that no weekdays are given by the dates, has left us the choice between current and expired years. And it will be seen below that, in respect of at least two of these dates (those of S. 716 and 730), this view is supported by the fact that the solar eclipses mentioned in them were visible in India in the expired, and not visible in the current years.

\* It should not be forgotten that of many of the inscriptions from which these dates are taken we do not, as yet, possess critical editions.

\* Down to S. 1000, the only genuine and correct date in my published lists, with details for exact verification, which quotes a current year, is that of the Kalas-Badrûkh plates of the Yâdava Bhîllama III. of S. 948, Vol. XXIII. p. 129, No. 98. An earlier correct date, of S. 948 current, I have given in *Ep. Ind.* Vol. IV. p. 68. The dates Nos. 46, 49 and 86 of the chronological list, of S. 730, 735 and 890, which would seem to quote current years, are irregular. The date No. 79 of the same list, of S. 872, contains no details for exact verification; and the date No. 80, also of S. 872, is called by Dr. Fleet, on historical grounds, a quite impossible date. — Perhaps it may be noted here, what will be more fully shown hereafter, that of three of the principal technical expressions by which the Saka era is denoted in the dates — *Saka-varahika-atishu*, *Sakauripa-kâl-di ita-samvatsara*, and *Saka-varaha* — so far as regards the dates collected, the two first are used comparatively rarely after S. 1000, while the last is used more frequently between S. 1000 and S. 1200 than in all the other centuries together.

\* Vol. XXIII. pp. 130, 131, Nos. 106-109.



In Vol. XXIV. pp. 4 and 5, I have given three dates\* (Nos. 140-142) which are quite regular, except that the given year in each case falls short by 1 of the expired year to which the date really belongs. Thus the year of the date No. 140 is put down as *Saka-samvat* 1063, but as the European equivalent of the date falls in May A. D. 1142, the year undoubtedly was S. 1064 expired. To account for this, it may be supposed that the writer of the date erroneously regarded the (expired) Saka years as current ones, and that then, intending to give the number of expired years, he quoted the year which preceded the actually expired year.<sup>8</sup> This class of dates — my chronological list contains about 20 of them — clearly differs from dates like No. 139, *ibid.* p. 4, where wrong years have been quoted in consequence of mistakes of which it seems impossible to suggest a general explanation. — On the whole, my experience is that such error<sup>9</sup> of the writers rarely causes us any great difficulty, because the Saka years of the dates may nearly always be checked at once by the Jovian years quoted along with them, which to the Hindus appear to be much more familiar than the numbers of the Saka years, and which they generally quote in a remarkably accurate manner.

#### Jupiter Years.

Commencing with the date No. 44 of the chronological list of S. 726 (Vol. XXIV. p. 185), as many as 322 out of 357 dates quote the years of the sixty-years' cycle of Jupiter to which the dates belong.<sup>10</sup> The 35 dates, which fail to do so, are mostly from Java, Bengal, Northern India, Gujara't and Ka'thiava'd, or taken from Eastern Chalukya and Eastern Ga'nga inscriptions. Although, in itself, as independent of the Saka era as of any other era,<sup>11</sup> the sixty-years' cycle, in practice, is closely connected with the era with which we are dealing here, because, from about the beginning of the 9th century A. D., it is principally used in the very parts of India where the Saka era also is chiefly employed. And the use of it would seem to be even more common in those parts than that of the Saka era itself, because we hitherto have found there more dates recorded in Jovian years, without the corresponding Saka years, than we have Saka dates that do not quote the corresponding Jovian years.

The regular dates which admit of exact verification show that, excepting a date of S. 867 of which I shall speak below, beginning with S. 855 (Vol. XXIII. p. 114, No. 8), the system of the sixty-years' cycle followed in these dates can only be the southern luni-solar system by which, irrespectively of Jupiter's position, the name of the Jovian year is merely a name for a certain solar or luni-solar year.<sup>12</sup> The case is different with the dates before S. 855, which require a more detailed examination.

The date No. 55 (*ibid.* p. 122), of S. 726 expired and the year Subhānu, corresponds to the 4th April A. D. 804. Here Subhānu, by the southern luni-solar system, cannot be connected with S. 726 expired at all, but by the mean-sign system Subhānu was current both at the

\* The year of the date No. 143, (*ibid.* p. 5, which at the time I had to take from a translation, is in the original inscription 1042. See *Ep. Carn.* Part I. p. 39, No. 100.

<sup>8</sup> This explanation was first given by Dr. Bhandarkar, *Early History*, 1st ed., p. 107. — On the other hand, in the date No. 184 (Vol. XXIV. p. 14), the year of which appears to be really S. 1055 current, the writer has given as S. 1056, probably because he considered 1055 as an expired year and wished to quote the current year.

<sup>9</sup> Years of the sixty-years' cycle are also quoted in six earlier Saka dates of the list (from S. 169 to S. 411), but these are all from spurious records. The date of S. 738, therefore, is so far the earliest genuine date, with details for verification, that quotes a year of the sixty-years' cycle. And the only earlier instance of the occurrence in a date of a year of the same cycle we seem to have in the Mahākūṭa (Bādhmi) pillar inscription of the Early Chalukya Ma'ngalāda, which thereby would be referred to A. D. 602. See *ante*, Vol. XIX. p. 18.

<sup>10</sup> In dates of the Vikrama era the years of the sixty-years' cycle are quoted rarely, in those of the Chāḍi, Gupta and some other eras not at all.

<sup>11</sup> Dates like No. 64 in Vol. XXIII. p. 124, and Nos. 53 and 54, *ibid.* pp. 121 and 122, show that, where the year is luni-solar, the Jovian year coincides with the luni-solar year, while the date No. 128 in Vol. XXIV. p. 4, shows that, where the year is solar, the Jovian year coincides with the solar year. To determine, therefore, what date part contained is a particular Jovian year, one must know what kind of calendar was used.



commencement of S. 726 expired<sup>12</sup> and on the actual day of the date. The date No. 108 (*ibid.* p. 131) of S. 720 expired<sup>13</sup> and the year Sarvajit, corresponds to the 27th July A. D. 808. Here also the year Sarvajit, by the southern luni-solar system, cannot be connected with S. 730 expired; and by the mean-sign system Sarvajit was current at the commencement of S. 733 expired, but was no longer so on the day of the date. The date No. 59 (*ibid.* p. 123), of S. 788 expired and the year Vyaya, corresponds to the 16th June A. D. 866. Here Vyaya, by the southern luni-solar system, would be S. 788 expired; and by the mean-sign system also Vyaya was current both at the commencement of S. 788 expired and on the actual day of the date. The date No. 7 (*ibid.* p. 114), of S. 851 expired and the year Vikrita, corresponds to the 17th January A. D. 930. And here, again, the year Vikrita, by the southern luni-solar system, cannot be combined with S. 851 expired at all, while by the mean-sign system Vikrita was current at the commencement of S. 851 expired, but was no longer so on the day of the date. These four regular dates, then, (the only regular dates with Jovian years before S. 855, with details for verification,) have this in common that the given Jovian year, by the mean-sign system, was current at the commencement of the given Saka year. And taking this to be the characteristic feature of these dates, and regarding as accidental the facts that in one case the southern luni-solar system would suit equally well, and that in two dates the given Jovian year by the mean-sign system was current also on the actual day of the date, I conclude that the system which was followed here is the so-called northern luni-solar system. And I am the more inclined to regard this conclusion as correct because I find that, with perhaps one exception, the same system is equally applicable to the other dates of my chronological list, before S. 851. The exception alluded to is that of the date No. 70 of S. 838 (Vol. XXIV. p. 187), in the case of which the given year S. 838, as an expired year, can be connected with the given Jovian year Dhātṛi only by the southern luni-solar system.<sup>14</sup>

Of the dates subsequent to S. 851, the date No. 61 of S. 867 expired (Vol. XXIII. p. 123) causes some difficulty. The inscription from which that date is taken,<sup>15</sup> first, in lines 3 and 4, has the words 'the years passed from the time of the Saka (or Sakas) being eight hundred and sixty-seven, . . . in the current year Plavaṅga'; and then, in line 45, it gives a specific date which commences with the words 'in the aforesaid current year,' and which corresponds to the 9th September A. D. 945 (in S. 867 expired). Here the connection of the year Plavaṅga with S. 867 expired would seem really to be owing to some mistake. By the southern luni-solar system S. 867 expired would be Viśvāvasu (not Plavaṅga), while by the northern luni-solar system as well as by the strict mean-sign system the Jovian year that should have been quoted is Parābhava, which was current both at the commencement of S. 867 expired and on the 9th September A. D. 945, the day of the date. Now, as the year Plavaṅga, by the mean-sign system, commenced on the 17th October A. D. 945, in S. 867 expired, I formerly have assumed that the first statement of the inscription, in lines 3 and 4, refers to the time when the inscription was put up, in S. 867 expired, on or after the 17th October A. D. 945 when the year Plavaṅga was really current, and that the donation, to which the second part of the date in line 45 ff. more immediately relates, was made some time before the inscription was put up, in the given year S. 867 expired, but before the commencement of the Jovian year Plavaṅga. But this explanation does not satisfy me because the use of the strict mean-sign system, the only

<sup>12</sup> Here and in the following dates it makes no difference whether we take the Saka year to commence with the Māgha-sukrānti or with Chaitra-sudi 1.

<sup>13</sup> See the remarks on this date above.

<sup>14</sup> If we were to take 808 as a current year, the northern luni-solar system would here also apply; but it seems to me more probable that, in accordance with the general rule, the year of the date is an expired year. This date would thus, in my opinion, furnish the earliest certain instance for the use of the southern luni-solar system. The date deserves notice also for the peculiar manner in which the Jovian year is described in it. — In the two dates of S. 833 and S. 840, which immediately surround the date of S. 838, the system followed cannot be the southern luni-solar system.

<sup>15</sup> See *Ep. Ind.* Vol. IV. p. 60 E.



one by which the year *Plavaṅga* could be connected with (part of) S. 867 expired, has not been proved for the part of India where the date comes from. And another suggestion, which would make the words 'in the current year *Plavaṅga*' equivalent to 'when Jupiter stood in the sign *Mithuna*,'<sup>16</sup> appears to me equally liable to objection.

As regards Jupiter's place, I may state here that, besides being given in several *Saka* dates of inscriptions from Cambodia, it is recorded also in two South-Indian dates<sup>17</sup> of my chronological list, the years of which are regularly named in accordance with the southern luni-solar system. In No. 297 (Vol. XXIV, p. 203) of S. 1309 current and the year *Kabaya*, it is stated that on the given date, which corresponds to the 10th January A. D. 1387, Jupiter stood in the sign *Simha*. And the same position is assigned to him in the date No. 322 (*ibid.* p. 205) of S. 1403 expired and the year *Plava*, which corresponds to the 3rd February A. D. 1482. These statements, as I now see, must probably be taken to refer to Jupiter's true (or apparent) place; but it so happens that both Jupiter's mean place and his true place were in the sign of *Simha* on either date.<sup>18</sup> For (calculated by Warren's rules) on the 10th January A. D. 1387 Jupiter's mean longitude was  $4^{\circ} 11' 48''$ , and his true longitude  $4^{\circ} 21' 45''$ ; and on the 3rd February A. D. 1482 his mean longitude was  $4^{\circ} 17' 9''$ , and his true longitude  $4^{\circ} 23' 5''$ .

#### Solar Months.

Beginning with the date No. 104 of S. 944 expired, my chronological list contains 29 dates<sup>19</sup> the months of which are given as solar months (and the years of which therefore must be solar). Of the inscriptions which contain these dates, two are Eastern Chalukya and three Eastern Gāṅga inscriptions, one is from Bengal, and the rest are from the south of India. In the date from Bengal (No. 227 of S. 1141), the month is described as '*Phālguna* by the sun's motion' (*sūryya-gatyā*)<sup>20</sup> *Phālguna-dina* 26). In three dates, which are in verse, no word for month is employed, but the sun is said to have stood in a particular sign of the zodiac. In 14 dates, the earliest of which is No. 135 of S. 1003 expired, the months by such expressions as *Mēsha-māsa*, 'the month of *Mēsha*,' are called after the sign of the zodiac in which the sun happened to be; and the remaining 11 dates, the earliest of which is No. 241 of S. 1160, use the Tamil names from *Sittirai*<sup>21</sup> (= the solar *Vaiśākha*) to *Paṅguni* (= the solar *Chaitra*).

Now, although the months of these dates are solar, of 24 dates which give details no less than 17 quote *tithis* and *pakṣas*, just as is done in dates with lunar months, and do not give us the civil day of the recorded solar month; 5 dates, in addition to the *tithi* and *pakṣa*, also give the day of the solar month; and in only two dates (one of which is the date from Bengal) has the writer confined himself to giving the day of the solar month. As most of the religious ceremonies are connected with certain *tithis*, not with civil days, this is perhaps only natural; and it would seem to shew that, at least in Southern India where most of the dates come

<sup>16</sup> See Dr. Fleet's *Dynasties*, 2nd ed., p. 421, note 1. By the mean-sign system the year *Plavaṅga* (the 15th year of the cycle, counted from *Vijaya*) lasts as long as Jupiter's mean place is in *Mithuna* (the 3rd sign). Now, since on the day of the date, the 9th September A. D. 945, Jupiter's true place was in *Mithuna*—Jupiter's true longitude on that day, calculated by Warren's rules from his mean longitude  $36^{\circ} 50'$ , was  $73^{\circ} 14'$ —it is suggested that there may have been a year *Plavaṅga* which lasted as long as Jupiter's true place was in the sign *Mithuna*. But there is nothing to prove the existence of such a year; and if the writer had intended to give us Jupiter's true place on the day of the date, he in all probability would have employed some phrase like *Mithuna-utā guraṇ*, which we meet with in other dates.

<sup>17</sup> Jupiter's place is often given in dates of the Kollam era.

<sup>18</sup> In the case of the date No. 38 of S. 589 expired (Vol. XXIII, p. 122), from Cambodia, I find that on the 15th April A. D. 607 Jupiter's mean longitude was  $8^{\circ} 7' 1''$ , and his true longitude  $8^{\circ} 16' 28''$ , i. e., Jupiter in either case was in the sign *Dhanu*.

<sup>19</sup> A few other dates, with lunar months, incidentally record that on the day of the date the sun stood in a particular sign of the zodiac. Of the *samkrāntis*, which mark the commencement of the solar months, I shall treat below.

<sup>20</sup> The same expression is used in line 33 of the Kamaṇḍi plates of *Vaiḍyadeva*; *Ep. Ind.* Vol. II, p. 353.

<sup>21</sup> These names of course are really the names of the lunar months in which the solar months commence.



from, the solar reckoning, notwithstanding the nominal use of solar months, is of little practical importance.<sup>22</sup>

As regards the civil beginning of the solar month, attention may perhaps be drawn to the date No. 392 of S. 1714 (Vol. XXIV, p. 4, No. 138), from which it appears that a day on which the *samkranti* took place, by the *Ārya-siddhānta*, as late as 11 h. 54 m. after mean sunrise, was counted the first day of the solar month.<sup>23</sup>

### Lunar Months.

**Intercalary months.** — Intercalary months are distinctly quoted only in the regular dates Nos. 27, 28 and 96 of S. 1121 expired, 1145 expired, and 1355 current (Vol. XXIII, p. 117 ff.), and in the irregular date No. 188 of S. 1091 expired (Vol. XXIV, p. 15). In three of these four dates the name of the month (*Āshādha*, *Srāvaṇa*, and *Bhādrapada*) is qualified by the word *deśīya*, and in one by *prathama* (*pratham-Āshādha*). But the months were intercalary also in other dates where this is not actually stated. Thus the month *Srāvaṇa* of the date No. 8 of S. 855 expired<sup>24</sup> (Vol. XXIII, p. 114) was the *second* *Srāvaṇa*; the month *Jyāishtha* of the date No. 71 of S. 1113 expired (*ibid.* p. 125) was the *second* *Jyāishtha*; the same month of the date No. 74 of S. 1189 expired (*ibid.* p. 125) was the *first* *Jyāishtha*; and the month *Bhādrapada* of the date No. 41 of S. 1332 expired (*ibid.* p. 119) was the *first* *Bhādrapada*. — The true and intercalated months are nowhere distinguished by the terms *nija* and *adhika*.

**The *pūrṇimānta* and *amānta* schemes.** — With the exception of apparently four dates, the dates in dark fortnights of which we are able to give the exact European equivalents all work out satisfactorily with the *amānta* scheme of the lunar months. Omitting the dates from Cambodia,<sup>25</sup> the earliest *amānta* date is that of the *Pañhan* plates of the *Rāshtrakūṭa* *Gōvinda* III. of S. 716 (Vol. XXIII, p. 131, No. 107), and the next that of the *Rādhāpur* plates of the same king of S. 730 (*ibid.* No. 108). After that, the *amānta* scheme is used throughout, except as it would seem, in a *Baḷagāṁve* inscription of the Western *Chālukya* *Sōmēśvara* I. of S. 976 expired (*ibid.* p. 122, No. 56), and in a copper-plate inscription of *Harihara* II. of *Vijayanagara* of S. 1313 expired (*ibid.* No. 57). But there can hardly be any doubt that the wording of these two dates of S. 976 and S. 1313 is incorrect. With the universal agreement of all the other dates after S. 730, it would be impossible to admit that at the time of these two dates the *pūrṇimānta* scheme could have been used in the localities where these dates come from; and we possess other dates both of *Sōmēśvara* I.<sup>26</sup> and of *Harihara* II.<sup>27</sup> — of *Sōmēśvara* I. one other date of nominally the very same *tithi*<sup>28</sup> — which shew that the scheme of the months during their reigns was the *amānta* scheme. The probabilities, therefore, in my opinion, are that in the date of S. 976, as in another date of *Sōmēśvara* I.,<sup>29</sup> the day Sunday has been wrongly put down instead of Tuesday (which would make the date fall in the *amānta* *Vaiśākha*), and that in the date of S. 1313 the month *Vaiśākha* has been quoted erroneously instead of (the *amānta*) *Chaitra*.

The number of *pūrṇimānta* dates is thus reduced to two only, one of which, of S. 534 (Vol. XXIII, p. 130, No. 106), is from a copper-plate inscription of the Western *Chalukya* *Pulikēśin* II., while the other, of S. 726 expired (*ibid.* p. 122, No. 55), is from a copper-plate inscription of the *Rāshtrakūṭa* *Gōvinda* III. The first of these two dates we need not

<sup>22</sup> The same conclusion may be drawn from the practice observed in dates of the Kollam era.

<sup>23</sup> The date also shews that the beginning of the month was calculated by the *Ārya-siddhānta*, not by the *Sūrya-siddhānta*.

<sup>24</sup> This date shews that the system of intercalation followed in S. 855 expired was the true system; for by the mean system of intercalation the day of the date, the 5th August A. D. 933, would have been the full-moon day of the first *Bhādrapada* (not of the second *Srāvaṇa*).

<sup>25</sup> In Cambodia the *amānta* scheme was used in S. 589 (Vol. XXIII, p. 122, No. 58), and, before that, in S. 548 (*ante*, Vol. XXI, p. 47).

<sup>26</sup> Vol. XXIV, p. 7, Nos. 150 and 151.

<sup>27</sup> Vol. XXIII, p. 126, No. 77, and Vol. XXIV, p. 203, No. 297.

<sup>28</sup> Vol. XXIV, p. 7, No. 150.

<sup>29</sup> *ibid.* No. 151.



hesitate to accept as correct, because in an inscription of a later Western Chalukya king we have another date<sup>30</sup> (corresponding to the 25th June A. D. 754 in S. 676 expired) which also can be accounted for only by the *pūrṇimānta* scheme. The date of S. 726 expired, on the other hand, I cannot help regarding with some suspicion, because it falls between the two *amānta* dates, already mentioned, of S. 716 and S. 730 of the same king Gōvinda III., which tend to prove that the scheme of the months, used during that king's reign, was the *amānta* scheme. With the two other dates to guide us, we might well suppose that the mistake, which undoubtedly was committed in the date of S. 1313 of Harihara II., was made also in the date of S. 726. The result I consider to be that, among all the dates collected, there is only the single date of S. 534 which may confidently be taken to prove the use of the *pūrṇimānta* scheme of the lunar months in conner<sup>31</sup> with the Saka era.<sup>32</sup>

(To be continued.)

### THE DEVIL WORSHIP OF THE TULUVAS.

FROM THE PAPERS OF THE LATE A. C. BURNELL.

(Continued from p. 242.)

BURNELL MSS. No. 27.

#### THE STORY OF PANJURLI.

Original in the Kanarese character: translation according to Burnell MSS. Original, text and translation occupies leaves 272 to 277 in Burnell MSS.

#### Translation.

Pañjurli was cursed by Nārāyaṇa and was blessed by Īvara. Īvara made a nice garden which he called Nandanavāṇa, and as the piṅga destroyed it entirely, he went out to kill them; but Parvatī, his wife, prevented him, and so he cursed them.

"Do not live near me! Be called piṅga in the forest, and Pañjurli in the villages! Let a feast and a sacrifice be performed for you," said Īvara.

There was a woman called Gollaramma Deyar, and a man called Guru Sarapoli. They lived at Ējanagar on the Ghāṭa, and had four sons, whose names were Kaṇṭu Sēṭṭi, Kadamana Sēṭṭi, Uttoma Sēṭṭi, and Mattu Marbala Sēṭṭi.

The sons considered together:—"What occupation shall we follow? What shall we do?"

Then one of them said:—"Let us go and trade by sea."

"Goods which are cheap in this country and dear in another country are those which we must procure for our commerce," said another.

"What are those things which we must procure?" asked his brother.

"A mast of coral, a sail of silk, and an anchor of pearl: sailors, a master, and goods to fill the ship,—pearls, rubies, and diamonds," said he.

"Can we go to Mecca, or to Macao, or to the Island, or to Cochin, or to Cannanore?" asked they of the sailors.

<sup>30</sup> Vis., in the Pattadakal inscription of the time of the Western Chalukya Kīrtivarmān II., *Ep. Ind.* Vol. III. p. 3. An earlier *pūrṇimānta* date, corresponding to the 17th February A. D. 668 (in S. 589 expired), we have in the Māṭṭewāḍa (?) plates of the Eastern Chalukya Viśiṅṇavardhana II., *ante*, Vol. XX. p. 2.

<sup>31</sup> So far as I know, up to the present the earliest indication, in an inscription, of the use of the *pūrṇimānta* scheme we have in the date of the Majhagawār plates of the Parivrājaka Mahārāja Hastin, of Gupta-saṁvāt 191 = B. 343-11/G. 1000 A.D. p. 107; and the earliest proof for the use of the *amānta* scheme is furnished by an inscription from Cambodia of S. 543 = A. D. 626-27, referred to above.



"There is no difficulty at all in going where you like," said the sailors.

Then they traded by the sea for two years.

"However much we try we cannot even gain three pagodas, and there has been no profit by our trade. What shall we do now?" said they.

"Let us trade in bullocks," said one.

So they traded in bullocks.

"Where do bullocks come from? And whence do cocks come?" asked they.

"Cocks come from Kokada, the elephant from Anegundi (Vijayanagar), and bullocks from the Ghâta," they were told, and so they went to buy bullocks.

They kept three hundred rupees in a bag and tied up three hundred rupees in their upper garments. They went to the herd of cows. There were three thousand bullocks, but they found only two good ones amongst them. They asked the price.

"A thousand rupees for the front leg, and a thousand rupees for the hind leg. Altogether two thousand rupees," said the Ganda.

"What is there important about them?" asked they.

"There are certain points in oxen, viz., a white tail, a white spot on the forehead, and points in the four legs, a white tongue, a bent horn and a certain colour in the belly. These are the points in these oxen," said the Ganda.

"We want to buy such," said they.

So the Ganda sold the oxen to them.

"Though you have bought the oxen, I do not give you the rope," said he.

"Let that be: there is our master, one Kareñki Ballâl of Kukyâli," said they.

They went there, and the Ballâl said to them: — "You had better cut in pieces very long cloth and tie the oxen together with it and bring them."

They did so, and descended the Ghâta. There was one Pergadi (Vokketinar) of Kallaboŋgi, and they went to his village. There was a jack-tree in front of the house, a wide-spreading tree, giving good shade. So they stood under the tree in the shade, but the herdsmen said: — "You cannot let your oxen lie under that tree, nor can you stand there."

"Why not?" asked they.

"There are three hundred unripe fruit on the branches and a thousand fruit below, which belong to our master. If you steal them, you will incur the curse of Pañjarli."

"It is said that unripe fruit bears a curse but not ripe fruit," replied they, and tied their oxen to the trunk of the tree, cut off the fruit, ate the inner part, and gave the oxen the skin. Then they took their oxen and went to the *bidu* at Kukyâli Karañge, where they gave their oxen both rice water and ordinary water, and tied them up. But the oxen disappeared from that place. They had been tied up at night, but could not be found in the morning. As they could not find the oxen, they referred to the *prâna* book, from which they found that as they had disregarded what the herdsmen of the *bidu* had said and had mocked them and had stolen the jack-fruit and eaten them, the Bhûta of the place had followed them and caused the bullocks to disappear. But if they prayed and worshipped the Bhûta, they would find their oxen.

"How are we to worship the Bhûta?" asked they of the astrologer.

"There is one Kânŋu, a Pombaŋa by caste; call him and give him betel-nut for the sake of the Bhûta. If you do this, you will find your oxen. Also, if you give him rice on Tuesday so that he may perform a feast on the following Tuesday, you will find your oxen," said the astrologer. Next day they called Kânŋu the Pombaŋa, and gave him rice on that very Tuesday.



Next day the oxen were found tied up in the same place as before. The villagers and the Ballāḷ met together, and Kāṣṭu the Pombaḷa said: — "I can dress and personate the Bhūta and take the rice, but as no feast has ever been performed for that Bhūta, how am I to tell you his origin and his history?"

"If you do not know, we will tell you," said Kareṇki the Ballāḷ of Kukyāli.

So Kāṣṭu dressed and personated the Bhūta, but said he did not know how to make up the Bhūta's face."

"If you do not know how to make up the Bhūta's face, you had better take a look at my pig's face and make yours up like that," said the Ballāḷ.

So Kāṣṭu looked at the pig's face and made himself up like that.

"If you do not know the history of the Bhūta, there is my squirrel, ask it, and sing like him," said the Ballāḷ.

The squirrel sung and Kāṣṭu learnt its song and sang like it. Thus was the feast and sacrifice performed; and the Bhūta possessed Kāṣṭu.

"There are many great people in the Eastern Countries. I will go to them and get a feast and sacrifice," said the Bhūta.

"You get only a vow from the poor, but a feast and sacrifice from the rich," said the Ballāḷ. "If you go to a forest you will be called a pig, but be a Bhūta, that is, the master of a thousand people. Īvara has given you authority to kill a man, who was to have lived twelve years more, if he had not disregarded you! So great a Bhūta are you."

"I go to the Eastern countries," said the Bhūta.

He went to the temple of Vēṅkeṣa Rāmaṇa at Tīrupati, where he did not cease to cause the Garuḍa Vāhaṇa to turn round.

"What is the matter?" asked the god.

Then a man became possessed, and said:—"I am a servant of Nārāyaṇa, and I came here to get a feast and a sacrifice."

Then Vēṅkata Rāmaṇa saw the Bhūta, and came to know that he was a servant of Nārāyaṇa.

"You shall be called Kāla Bhairava or Nija Kāṣṭa, and sit on my right in the middle of the hill; so take a vow before me," said the god.

A building was made there, and the Bhūta was called Kāla Bhairava or Nija Kāṣṭa, and got a feast and sacrifice.

"I want to go to the superior gods, and get blessings from them," said the Bhūta. "I go to Darmasthāla."

He went there and blinded the Bhaṭṭa who carried about the god, and so a *pañchāyat* was called by the villagers and Hobalis, and a man became possessed.

"What is it?" asked they of him.

He said:—"This Bhūta is a servant of Nārāyaṇa. He stood at the right side of Vēṅkata Rāmaṇa at Tīrupati, took vows before the god, and was called Kāla Bhairava, and he asked the god what he would give him, and the god asked him what he wanted. And so he replied: a place on his right side from the upper part of the Ghāṭa to the lower countries, so that he might make the people fill his treasury."

"How are a feast and sacrifice to be performed for you?" asked the god.

"My name shall be Annappa, and a feast and sacrifice shall be performed for me after your feast," said he.



Thus was a *guḍi* built for the Bhūta on the right side of the god, and there he stayed and got a sacrifice and a feast.

He took vows before the god, and said he would go to other temples and villages. He came to a temple at Kōpaḍi.

He made the god's elephant sick, and would not let the god's image be mounted upon the elephant to go in procession. When all the villagers were called together and made an inquiry, a certain man became possessed.

"I was called Kāla Bhairava in Tirupati, and Aṇṇappa at Dharmasthāla. I stood on the right side of the god, and made the people give me vows first. I want to have the same rights in this place also," said he.

Then the villagers built a *guḍi* on the right side of the god and a feast and a sacrifice were performed, and he was called Pañjurli. Then he came to the *ḍiḍa* at Kalle, and made a cow and a calf sick. When this was referred to in the *prāina*-book, it was found to be the work of this Bhūta, and that a sacrifice and a feast were to be performed to avert the evil. The people made offerings to him, and the sickness was cured.

There were Ait Ullaya, Chikkarāya Ullaya, Baṇarāya Ullaya, and they had two sisters, Padupāla and Jākama Deyar. Their husband's name was Hebbiri Ballāl, who presented the younger wife with a jewel for her neck, and a quarrel arose between the women. Then the elder made an oath: — "O Pañjurli, if you will kill my sister, I will build for you a *gunda*, and present you an image of a pig made of bell-metal and of silver too. I will perform a feast with one hundred and twenty cocoanut leaves, and with tender cocoanuts, and with one hundred and twenty cocks." Next day Pañjurli made the younger wife sick; he broke her legs and hands, and was about to cause her death, when an outcry of men and women arose. The younger called to the elder sister: — "Will you see me die?"

"I asked you, O Pañjurli, to kill her when I was angry. You made her sick, but I do not want you to kill her. Release her this once, and let her live. Do not kill her," prayed the elder sister.

Then her brother Ait Ballāl became possessed.

"You prayed one way before, and now you pray another way. I will kill you both," said the Bhūta, and he killed the two women in one night. They were burnt together in a large paddy field called Janananda Bākyaṛ. The funeral ceremony was performed, and then Hebbiri Ballāl came and said: — "Although you quarrelled and are dead, you two women, the feast which was promised must be performed."

So he built a *gunda*, made a car, and performed a feast with one hundred and twenty cocoanut leaves, one hundred and twenty tender cocoanuts and with one hundred and twenty seers of rice-flour. Then the Bhūta was called Pañjurli of Kalya.

He left that place, went to Chembukal, and reached the temple of Vinayaka, when the feast was about to be finished. A man became possessed of the Bhūta and said that he wanted a feast and sacrifice.

"If you are a Bhūta, you must give a proof," said the villagers.

"It will suffice if you inquire of Mahānkālī," said he.

When they asked Mahānkālī, she said that he had been to many places, had given many proofs, had stood at the right side of the god, and had got feasts. "So have I heard. Therefore, it is not necessary to shew a sign here as well," said she.

"If you will make this place a celebrated one, we will build you a *sānam* on the right side of the god, and perform a feast and sacrifice," said the people. He made this place known to the four countries, and got many vows.



"I shall make the people bring vows both for you and me," said he.

A temple was built, and a car was made at the right side of the temple. A feast and a sacrifice were performed, and he was called *Pañjurli* of *Cheumbukal*. After that he used to get feasts and sacrifices from every house, following the ropes of the bullocks and the relations of women.

BURNELL MSS. — No. 23.

### THE STORY OF VODILUTAYA.

Original in the Kanarese character; translation according to Burnell MSS. Original, text and translation, occupies leaves 278 to 280.

There was a woman named *Gollaramma Deyar*, and a man named *Ēka Salyar*, who had a son called *Bālu Sēnava*. When he was a pretty little child, and suckling, his mother died, and when he was old enough to eat rice, his father, too, died. Seven years passed over him, and when ten or twelve years had passed, he put his mother's ashes on a golden plate and his father's on a silver plate, and said he wanted to go to the Ganges to throw them into it. He heard that the Ganges lay to the north, and said: — "No one has seen it as yet." But *Narāyaṇa Sēnava*, his brother-in-law, had seen the Ganges, and so he called *Narāyaṇa Sēnava* to his house, and said: —

"I have heard that you have been to the Ganges. How far is it and what is it like?"

"I will tell you. There is the *Mahā Gaṅgē* and the *Maṇi Gaṅgē*, the beautiful Ganges in the north for sin and *Rāmēśwar* for crime. When I went to the Ganges, I had an iron stick as long as a man, and when I returned back and reached home it was decreased by half a cubit. I crept on my belly for a month, on my knees for two months, and on my haunches for three months. It was a gloomy road with pits in it and deserted as well. For four months' journey, there was a tiger waiting to seize any one who tried to pass. For five months' journey, there were the black serpents called *Saṅkapāla*. I went on enduring all these difficulties, and have returned back; you will have to go through the same."

Knowing that he would have to suffer all these dangers, he started for the Ganges with ten or twelve persons, and reached it after passing all the dangers. There was a temple called *Jagamantami* in the Ganges, and there he offered a vow. He bathed there at the *Girṭha*, and he cast the ashes into the water, and he took sandal.

There was a *Bhūta*, called the *Great Vodilutaya*.

"I shall go along with you," said the *Bhūta*.

"I will not tell a *Bhūta*, who wishes to come with me, not to follow me, and I will not tell a *Bhūta*, not willing to come with me, to follow me. If you are willing to come, you may come along with me," said *Bālu Sēnava*. "But, if you come with me, how can a feast be performed for you?"

"As I follow you, a frame of bamboos of the height of the sky and another of the breadth of the world must be made. Sheep must be killed and put in a pan, a thousand torches made of sticks of the areca palms, balls of rice heaped on bamboo mats, fowls must be killed and heaped on a pan, tender cocoanuts cut and a pot of toddy presented," said the *Bhūta*.

"I will give you what you ask: do you follow me," said *Bālu Sēnava*, (and in due course) he returned home from the Ganges.

He came to the *bīḍu* of *Idakajē Margal*. He built a *sānam* like a palace.

"And now a feast must be performed," said *Bālu Sēnava*.

He dug twelve rows of cucumber beds for the feast of the *Bhūta*. He planted cucumber seeds. Cucumbers of the colour of squirrels were produced. He counted them daily.



Bālu Sēnava had three daughters called Vopoṭṭi, Kinnantē, and Saraswatī. He set them to watch the cucumbers, and once, during their daily counting, one cucumber was not to be found.

"What is the cause of my not finding the cucumber?" asked he of his daughter Vopoṭṭi.

"I do not know," said she.

He asked Saraswatī. "I do not know," said she.

And he asked Kinnantē. "I do not know," said she.

"Don't you know, any of you?" asked he. "If none of you know, let it be discovered by the Great Vodilatāya," said he.

Next day Vodilatāya killed Kinnantē and Vopoṭṭi, and then Saraswatī grieved very much.

"Even if the cucumber was stolen, do not kill this daughter also: she is as a medicine for the whole family. I shall do as I have promised," prayed Bālu Sēnava.

He built a *sānam* like a palace. He sprinkled about a thousand *sērs* of rice-flour. He planted a plantain-tree to the south of the *sānam*. He gave food to a thousand people. He planted an areca-tree to the north, and he performed a feast with a thousand torches of the areca-tree; he killed sheep and put them in a pan; he cut open tender coconuts, killed fowls and heaped them up; he made a round frame as broad as the world, and another as high as the sky. Thus did he perform the feast for the Bhūta. This was the feast performed for the Bhūta at Idakajē Margal.

"O Bhūta, protect the men and the women of the world! Accept your festival and stay in this world!" prayed Bālu Sēnava. Judge between the false and the true with justice. Take only a vow from the poor and a festival from the rich, from the southern to the northern countries."

(To be continued.)

## NARSINH MEHETANUN MAMERUN.

A POEM BY PREMANAND.

TRANSLATED FROM THE GUJARATI WITH NOTES BY MRS. J. K. KABRAJI.

(Concluded from p. 21.)

### Canto XIII.

440 With haste the Lord of Vaikuṇṭh started up, crying, "Where is my eagle, where is my eagle?"

And said Chaturbhuj<sup>25</sup> to his wife, "Come Chaturī,<sup>26</sup> the wicked Nāgaras have discovered my plans.<sup>27</sup>"

Be quick; fill up his basket: Narsinh, the Nāgar, is my worshipper.

The mob is very obstinate and there is no help (for us) but to go, so you go first with all the necessary articles.

445 Go and adorn her person<sup>28</sup> with goodly ornaments: for her hands, golden bracelets and faultless gems.

Do not forget to take with you all the requisites (for a *mōśalinā*) in kind and in cash, for my servant is very importunate.

Take a good many clothes made by clever hands, each more valuable than the other;

<sup>25</sup> The four-handed.

<sup>26</sup> I. e., clever one, used here for alliteration.

<sup>27</sup> It is not clear what the god exactly means by saying *वदनागरे नारी मुख जाणी*, but this is the literal translation.

<sup>28</sup> It may be "your person" just as well as "her person," but the meaning is the adornment of Kṛtyarbhī.



- Such as have never been dreamt of, whose names are not even known: bring such with you, shaking off sloth.
- Let them be beyond the conception of Brahma himself . . . . .<sup>29</sup>
- 450 Saying this, the Lord of Lakshmi proceeded on his way and arrived hither, bringing with him numberless bundles.
- Seeing the distress of his worshipper Narsiñh, the Ancient One started up and rushed (to his help).
- The Lord of the strong bow was dressed as a merchant and Lakshmi as a merchant's wife. The son of Nand had his eagle with him, who carried the bundles on his head. Śrī Gōpāl was seated in a chariot, and the air resounded with the tread of the bullocks and the jingling of their bells.
- 455 The people did not recognise the Lord of the Universe<sup>30</sup> as he went on with some ten or twenty servants.
- Every one wondered who he was, as the god entered the *maṇḍap*.
- When the mace-bearers cried, "Make way," the Nāgar community came forth to see (And said): "This is some rich merchant that has come, bringing a great many bundles." But nobody knew the Lord of the Three Worlds, since he was dressed as a *vaṇik*.<sup>31</sup>
- 460 Alighting from his chariot, Hari walked amongst the assembled guests.
- The god whom all the six orders of devotees cannot even discover, and whom the husband of Umiyā (himself) adores ;
- Whom no amount of knowledge or meditation or devotion could reveal: such a god went barefooted (through the assemblage).
- The great King of the Fourteen Worlds is turned into a draper for the Mēhtā's sake. His coat is sprinkled over with saffron water, and his turban wrapped with oblique folds (like a Vāṇī's).
- 465 He wears ear-ornaments studded with diamonds, and the lines at his eyes reach his very ears.<sup>32</sup>
- He has thrust a pen at the back of his ear, and has taken the name of Dāmōdar the draper.
- His robe is of fine and yet rich cloth, and Hari walks slowly along.
- On his shoulders the god has a plaid, the two ends of which he holds in his hands.
- All the ten fingers are full of rings, and his feet are entirely covered with socks.
- 470 He has a number of servants with him, some of whom carry pouches.
- Many servants are round him to do his bidding, Odhav<sup>33</sup> carrying his *goj*-measure<sup>34</sup> for him.
- Kamañjā Rājī walks behind the god, and all eyes are fixed on the *śēthāñjī*.<sup>35</sup>
- The pride of the Nāgar women is humbled, for the lady's appearance is like that of the moon and the sun.
- The bright head-ornament greatly becoming the beautiful forehead,
- And a diamond bracelet glistening on her wrist.
- 475 Her large eyes beam with intelligence, sparkling like a number of *khamjan* birds caught in a net.
- The crescent of her (upper) lip is coral-red, and the braided hair on her head abundant.
- She has on armlets and necklets, and strings (of pearls) and a most glistening nose-ring.
- Her waist is jingling with small bells, worn over her many-coloured *sāṇī*.
- The anklets on her fair feet look resplendent, while the bells on her toes jingle as she goes.
- 480 The arms are covered with bangles: Mercy herself has come in the guise of a merchant's wife.

<sup>29</sup> Half a line seems to be missing here.

<sup>31</sup> वनीक, a member of the trading class.

<sup>32</sup> Odhav was a friend and constant companion of Kṛishṇa.

<sup>33</sup> The *goj*-measure is about  $\frac{1}{2}$  of a yard.

<sup>30</sup> A different epithet of the god is used in each line.

<sup>31</sup> The black lines of beauty drawn with *kajal*.

<sup>32</sup> Fem. of *śēṭhā*, a rich man.



The assemblage feel enamoured of Lakshmi and of her two servant-maids, Lalitā and Visākhā,

As the god of gods approached with his wife the Mēhtā at once recognized him.

And went up to meet him, saying, "You are welcome Sēth Samājjā."<sup>36</sup>

As they met, said the beauteous Sām:—"Do not mention my name openly.

485 Beware, lest you proclaim the fact of my being here; you may spend whatever you like (and)

Gratify the wishes of Kuṅvarbāl." Saying so, Raṅghōḍ took his seat.

Then, in the hearing of the whole assemblage, Hari said these words:—

"Go, Sēthāṇī, and mitigate her sufferings, by pressing Kuṅvarbāl to your heart."

As he said this, Kamaḷā walked forth and pressed Kuṅvarbāl to her heart.

490 "My sweet, do not shed tears; call your mother-in-law: where is she?"

Two or four Nāgar women, who were near, felt their pride humbled to see her beauty.

The *śhēdā* questioned Kamaḷā thus:—"What relative are you to the Mēhtā?"

Then in lucid accents spoke the Sēthāṇī these sweet words smilingly:—

"Vēhvā, did you not know us? You are Brāhmaṇs, so are we Vāḷās.

495 We trade in clothes, and have stores of our own; we get much help from Narsinh.

We take gold from the Mēhtāḷī, and with it carry on trade in clothes.

We are come to provide the maternity gifts and to fill the empty basket with gold.

We have brought every article that the Mēhtā sent for."

So saying sat down the Sēthāṇī, while the Nāgar women were breathless with expectation.

500 Sending for the Vēhvāi, Srīrang Mēhētā, Srī Jadūrai met him with affection.

While all the Nāgars felt astonished, the Ocean of Mercy filled up the empty basket,

And said to the Mēhtā:—"Distribute the gifts with due care."

#### Refrain.

"Distribute the gifts with due care," saith the beauteous Sām,

"And if anything is wanting, bid us, your servants, (bring it)."

#### कडतुं १३ मुं. राग प्रभाती.

410 धडकी उठियो देगे वैकुण्ठपति, गरुड, क्वां, गरुड  
क्वां वरत बाणी,

बाल्य, चतुरा, चतुरनुज भये भामनी, नट नागरे  
मारी गत्य जाणी.

नरसैयो नागरो भक्त ते मारी, छाव भरो तेनी शीघ्र  
घाओ.

जन पया हठ करे, उवाचन नव सरे, रिद्धि सिद्धि लई  
सखीं अम जावो.

445 हाय हेन सांकळां, नंग बह नीरमळां सुभ शयगार  
जई अंग सारो.

रीन ने भाख्य रोकड रखे बीसरो, रीन यई करगरे सास  
मारो.

बीर चरणां शीघ्र चतुरे बणां, अधीक एक एकपी  
अमल्य जाणी.

स्वप्ने को नव पडे, नाम को नव जडे, अंग आळस  
तजी ते आपो.

उपेद्र ब्रह्म जेनो पार पावे नहीं <sup>37</sup> \* \* \*

450 मारीं मुख बोलतां वरत बाणी, नाथ लक्ष्मी तपो  
एपीपरे आख्यो; अगणीत गांडडी संग आपी.

#### राग मारु.<sup>38</sup>

भक्त नरसैवानुं दुःख जानोरे, उकी धाया पुरुष  
पूराणी रे.

घया शेड ते सारंग पाणी रे, साथे लक्ष्मी धवां  
बोटाणी रे.

नंद सुनई गरुड साथे रे, अगणीत गांडडीओ तेने  
माये रे.

रथे बेग श्री गोपाळ रे, धनके धोरी ने पुंवर नाळ रे.

455 लोके ओळख्या नहीं जगदीश रे, साथे बाणोतर दस  
बीस रे.

सर्वे जोई जोई विसमय धाय रे, प्रभु आख्या मंडन  
मांहे रे.

छडीसारे वाट मुकावी रे, नागरी नाख्य जोवाने आवी रे  
आ वेहेवारीओ कोईक आख्यो रे अगणीत गांडडीओ  
साथे लाख्यो रे.

कोई नव जाने बीनुवन भूप रे, जाले तीपुं वणीकलु  
रूप रे.

460 रथ उपरपी उतर्यो रे, हरी सभा मांही संचरीआ रे.

खटहरसाले खोख्यो नव साथे रे, जेने उमीयांवर  
आराधे रे.

<sup>36</sup> Samājjā is a name of Krishna, but is in common use among Vāḷās.

<sup>37</sup> Something has been left out here.

<sup>38</sup> The metre changes here.



- न जडे ज्ञाने ध्याने बह गाये रे, ते हरी भटवाणे  
पाये रे.  
जे चडव लोकनो महाराज रे, नेहता माटे धया  
बेजाज रे.  
बागो सोने केसर छारे रे, पापडी बांधी अवले  
आटे रे.  
465 काने कुंडल हीरे जडीभां रे, नेत्र प्रलेख भवने  
अडीभां रे.  
एक लेखन काने खोसी रे, नाम धनुं शनोकर  
डोसी रे.  
झीना जामा ने पटका भारे रे, हरी हळवे हळवे  
सधारे रे.  
सांघे पछेडी ओडी नाये रे, बेक छेडा पझा छे  
हाये रे.  
विटी वेढ हसे आंगळीए रे, साहां मोजां पेहवां  
सानळीए रे.  
470 पया शनोकर छे साथे रे, कोणे झोळो प्रझो छे  
हाये रे.  
पया सेवक सेवानां सज रे, ओंधवना हाथनां गजरे  
प्रभु पुढे कमळा राणी रे, सज सभाए जोबां  
सोडाणी रे.  
उतर्वा नागरीभांतां अभिमान रे, ज्ञाने उग्या शक्ति ने  
मानु रे.  
मनुं भात मंजर रुडी राजे रे, रत्न जडीत राखडी  
छाजे रे.  
475 विद्याळ लोखन पंचल चाले रे, केहुं खंजन पडपां  
जाले रे.  
छे अघर बीब परवाळी रे, नस्तक उपर बेण  
विद्याळी रे.  
बाहुबंध गळुबंध माळ रे, नाक वेसर झाक झमाल रे  
कटी धमके सुद्र पंटाळी रे, पेहरण छे पंचरंगी साडी रे  
झमके झांझर उजवळ पागेरे, पीछुवा अजवत बह  
वागे रे.  
480 जडाव बुडो हाथनां कहावेरे, माया नेहेती रुपे आवे रे  
मोही सभा लसनी निरखी रे, ललीता विसाला बे  
खवासी रे.  
आप्या सजोडे देवाधि देव रे, नेहते हरी ओळखवा,  
तखेव रे.  
मने आप्या शेड सामळीभा रे, नेहतो माधवजीने  
मळीया रे.

- मळतां बोल्वा सुंदर साम रे, नाई प्रगट न लेखो  
नाम रे.  
485 रले वात अमारी चरचो रे, तमारि जे जोहए ते  
सरचो रे.  
कुंवरबाईना पुणे कोड रे, एन कही बेडा रणछोड रे  
पछे सभा सह सांनळतां रे, हरी वचन बोल्वा छे  
वळता रे.  
जाओ सोडाणी दुख कापी रे, कुंवरबाईने रुसीभांछ  
चांपो रे.  
एहुं केहेतायां कमळा उवचां रे, कुंवरबाईने रुसीभांछ  
नीडीयां रे.  
490 मारी मीठी न मरीए आंछ रे, तेडो कयां छे तमारी  
साछ रे.  
मळी नागरीभां छे बेचार रे, जोई रूप नेल्हो  
अहंकार रे.  
वेवान कमळाने एन पुछे रे, नेहता साथे सगपण  
छे छे रे.  
कोकिला स्वरे अमृत वाणी रे, त्वारे हसीने बोल्वां  
सोडाणी रे.  
बेहवान तनीए छे न जाणीभां रे, तने प्राकृत अवे  
वाणीभा रे.  
495 बेवार सोडोनी घरे कोटी रे, अमारि भोट नरसैभाणी  
मोटी रे.  
अनो धन नेहताजीनुं लीजीए रे, तेने बेवार कापडनो  
कीचीए रे.  
अनो आप्यां मोसाळुं करवा रे, टाकी छाव मुनेवे  
भरवा रे.  
नेहेते जे जे वस्तु मंगाय्या रे, अनो लक्ष्या प्रमाने  
लाय्यां रे.  
एहुं कहीने बेडां सोडाणी रे, सह नागरी साते  
भराणी रे.  
500 तेड्या श्रीरंग नेहेतो वेवाई रे, भावे नेट्या श्री  
जगुवाई रे.  
त्यारे बीस्मय धया सह नागर रे, छाव नरीते करुणा  
सागर रे.  
नेहताने कहे वनमाती रे, पेहरामणी करो संभाळी रे.  
बलण.  
संभाळी करो पेहरापणी एहुं कहे सुंदर साम रे.  
वळी पटे ते मांगजो, अनो शानोतर सरखुं काम रे.

## Canto XIV.

- 505 The Mēhētā sent for his daughter and said :— "See here, the basket is filled with gold. Give gifts to all the Nāgar community : such an opportunity will not occur again." With *kuṅkūnat*<sup>29</sup> in hand, the daughter went up to the mother-in-law, And laughing, said proudly :— "Madam, distribute the gifts. You were abusing the Vaiṣṇav and saying "What gifts will *he*, the pauper, give?"
- 510 You were ridiculing the *tulasī* and the *tāl*, but see they have won (the love of) Śrī Gōpāl.
- See the earnings of the poor, where the heart is given to the praise of Hari.

<sup>29</sup> Cup of *kuṅkūn*.



If you desire more things than you have laid down, you may ask for them."

Hearing this speech of Kuṇvarbhū, the mother-in-law called forth the priest and the priestess.

Worshipping at their feet with *pīṅṅā* in hand, Kuṇvarbhū brought forth eight articles of clothing for them.

515 Then seeing a crowd of Nāgars (approaching), Vaṣṣmāli folded up his plaid;

He went up to where the basket was, and began selecting the clothes, after undoing the bundles.

Mēhētājī said:—"Here, daughter, give your father-in-law (this) *pāmri*.

Folding up these gold-embroidered clothes, place the golden armlets upon them.

Go and hold them before your husband, and return with your eyes cast down.

520 Give away whatever your mind wishes, do not take a step backwards."

Then the *jēṭh* and *jēṭhāṇ*<sup>40</sup> were invited, and all the eight clothes brought to them.

And as she (Kuṇvarbhū) bowed with affection before the *dīyar* and *dīrāṇ*,<sup>41</sup> the *buaṇṭig*<sup>42</sup> said these words:

"All the nine treasures must be (ready) where Narsinh is concerned," and sat obstinately refusing what was offered.

It was when they gave him five gold *mōḷār* that he allowed the distribution to proceed.

525 Next the *nandī*<sup>43</sup> stopped the proceedings, and Kuṇvarbhū went up to her father, with the two-*tōḷā* bracelets, and appeased her with ten-*tōḷā* ones.

Then she gave all the sixteen articles<sup>44</sup> to her mother-in-law, and bowed down to her:

At which the grand-mother-in-law was highly angered, and censured the whole family.

#### Refrain.

The old woman censured the whole family, "Now I won't accept any gifts" (said she).

530 Should my daughter-in-law supersede me, the oldest relative?"

#### कडवुं १४ मुं. राग मारु.

505 मेहेते तेडावी शीकरी, आ जुओ छाय सोनइए नरी,  
पेहरावो सड नाठ नागरी, आवो अवसर नहीं आवे  
करी.

कंकावडी करमां धरी सावु पासे बहु सांचरी.

हास करी नवें ओचरी, बाईजी वखे आवो मेहेची  
करी.

देणव कहने वेतां गाळ, ए मुं मोसाळुं करसो कंगाल

510 तमे निवतां तुलसीनि साल, तेने वस कीधा गोपाळ,  
जुओ कनाइ हूबल तपी, जीव छे हरीना गुण भवी  
जो लखायी आसा होय पणी तो मांगी लेओ  
पेहेरामणी.

सांभळी कुंवर वहनी बाणी सावुए तेडी गोर  
गोराणी.

पुज्या पाग करमां पीगाणी आठवळ आप्यां तेने  
आणी.

515 पळे नागरनी भीड दपी नाळी, पछेडीनी  
पळवट वाळी.

आप्या छाय पासे वनवाळी, छोडे गांठ वळ आपे  
टाळी.

मेहेताजी कहे ल्यो शीकरी, ससराने आपो पावरी.  
पडी जरकशी बागाना करी हेम सांचळ्यां उपर  
धरी.

वरना मुख आगळ धरो, नीचुं जोडने पाडां करी.

520 पेहेरामणी मनममती करो, रखे पगळुं पाळुं भरो.

सकोडे तेज्यां जेट जेटाणी, आटे वळ त्यां आप्यां  
आणी.

प्रिते पुज्यां सीएर पेराणी, हुसडीओ तव बोल्बो  
वाणी.

ज्यां नरसईयो त्यां नवनीध, सीयरियो बेडो हट कीध,  
पांच मोहोर सोनानी लीधी, पडी पेहेरामणी चालतो  
कीधी.

<sup>40</sup> The eldest brother of Kuṇvarbhū's husband and his wife.

<sup>41</sup> The youngest brother of Kuṇvarbhū's husband and his wife. *Buaṇṭig* is the pet name for *dīyar*. He, being the youngest brother, and a mere boy, the girl-wife is on terms of friendship with him, whereas she has to observe a certain decorum towards the whole family from their being her husband's elders. He carries her messages to her parents-in-law and even to her husband, and is allowed to be her companion and playmate. Hence his claim for a better gift.

<sup>42</sup> Eldest sister of Kuṇvarbhū's husband. *Nandī* is poetical for नन्दि. It appears that she was presented first with a pair of bracelets of gold weighing two *tōḷās*, but she refused to accept them, and was given another pair weighing ten *tōḷās*.

<sup>43</sup> See note 51, p. 105.



- 525 वेहरामणी नपदीए भट्कावी, कुंवरबाई पीता कने  
आवी.  
वे तोलानी राखडी लावी, हस तोला भापी समजावी.  
आप्या साधुने सोळ सपगार, वेहरामणी कीधो  
नमस्कार.

तब कोण्यां वडसाव् अमार, सर्व कुटुंबनो कीधो  
तिरस्कार.

बलण.

तिरस्कार कीधो जोसीए, हवे वेहरामणी वेहेरं नही.

530 पडी वडवर भागळ यई, वे ई परडी बेसी रही.

Canto XF.

- Knowing of the anger of the elder *vēhēḡ* Lakshmījī went up to her,  
And, placing a precious plaid on her shoulders, appeased her wrath :  
At which there were cries of acclamation in the *maṇḍap* and women began to sing,  
(Saying), " Call this (real) *mōḡḡuā* that the Mēhētājī gives, all others are but trash."  
535 Each one called forth her relatives as best suited her :  
To see such wished-for things, they called each other actively.  
And women flocked up, each thinking she would take the best cloth she liked.  
All the four communities walked up and went into the *maṇḍap*.  
540 And Śrī Vanmāji, folding up his plaid, went up to them.  
The Mēhētā stood performing on the *tāl*, while the *vēḡḡḡ* stood singing.  
And the grand-mother-in-law stood instructing Kuṇvarbāl how to distribute the  
presents.  
Śrī Raṅg's priest Sāmal got white *śēlān*,<sup>44</sup>  
Hēmji and Khēmji, two other priests, got some ten things placed on their shoulders.  
545 *Kabhā*<sup>44</sup> to some, and *pāmri* and *paṭkā*,<sup>44</sup> and names I cannot enumerate.  
Some got *mugḡān*<sup>44</sup> some *pūtāmbār*,<sup>44</sup> some got cotton *śēlān*<sup>44</sup> only.  
*Magiān dōriān* and *asḡḡḡ*<sup>44</sup> are given to some, to some *śēlān* and *paṭā* and *śāl* :<sup>44</sup>  
While the gold fringed turbans that are given glisten brightly.  
*Pāyājāmd*, *nēmā* and *pachhēḡḡ*<sup>44</sup> and robes with tassels.  
550 A shower of clothes appeared to come down, since the Ocean of Mercy himself had  
turned draper.  
Beautiful ornaments for the arms and wrists, and rings for the fingers.  
Necklaces dangling with innumerable pearls, and pendants.  
Some get waist-bands, some bracelets, some are adorned with chains.  
Some get golden wristlets, and earrings such as fascinate the mind.  
555 After the gifts of the men were disbursed, the women-folk were called forth.  
Their fore-heads being marked with *kuṇḡḡ*,<sup>45</sup> various kinds of clothes were placed on  
each one's shoulder.  
*Gaṅgāvahu*<sup>47</sup> is given a *gajīḡḡ*,<sup>44</sup> *Sundarvahu*<sup>47</sup> gets a *śēlān*,<sup>46</sup>  
The black colour of which well becomes their fair skins.  
*Chhablīvahu* gets a heavy *chhāyā*,<sup>46</sup> in colour red and white.  
560 *Kōḡāvahu* is given a *kalghār*, and *Prēmavahu* a *paṭḡḡ*.<sup>46</sup>  
*Ram-kuṇvar* and *Kṛishṇa-kuṇvar* receive precious *ghaṭ*.<sup>46</sup>  
*Chhēlvahu* is given only some *chhīḡḡ*,<sup>46</sup> and *Nanivahu* some *nāḡ*.<sup>46</sup>  
*Pānvahu* wears *pūtāmbār*<sup>46</sup> . . . . .<sup>48</sup>  
*Rūpkuṇvar* gets a red *śāṭ*, and *Dēvkuṇvar* is in a pet.  
565 *Sāmkuṇvar* receives a gold-bordered *śēlān*, *Saṅkarvahu* a bodice for home-wear.  
*Lakshmivahu* and *Lachhavahu* and *Lālvahu* — each receives a *paṭḡlān*.  
*Jasmōdā*, *Jasōdā*, *Jivī*, *Jamunā* and *Jāṅkī* and many other *vahu*.<sup>49</sup>

<sup>44</sup> All names of clothes. <sup>45</sup> *Kuṇḡḡ* paste is applied as a sign of good luck, see note 69, page 101.

<sup>46</sup> All names of clothes, for explanation, see notes to Canto VI.

<sup>47</sup> It may be noticed that the poet enters fully into alliteration here (*Gaṅgāvahu* gets a *gajīḡḡ* and *Sundarvahu* a *śēlān*, and so forth), which I have tried to show by giving the original names of the clothes; for explanation of each article of clothing, see notes to Canto VI.

<sup>48</sup> The text is unintelligible here.

<sup>49</sup> For the termination *vahu*, see note 43, Part I.



- Stand dressed either in a new *sári* or a bodice.  
*Mán-hai* and *Vēlvahn* and *Rambhāvati* and *Raiyā* —  
 570 All take off their old and put on new clothes, placing their babies down.  
 While *Chhabilā* sits at the *chhāḍ* (basket), giving away whatever is required,  
 Measuring out *gajīn* and *gajīn*<sup>54a</sup> with his *gaj*, he sits cutting them out,  
 Giving away for bodices and for *sāris*, *pāṭ* and *pīṭambar* and *utlas* and *ambhar*.<sup>54b</sup>  
 \* \* \* \* \*  
 575 *Sāris* and plaids, both being gold-embroidered, glisten together.  
 White *sālā* studded with spots of saffron have gold borders all around.  
*Chandrakalā* looks well in a *mōrvī* and *Diya* (?) in a *dariāi*,  
*Utlas* five-striped,<sup>55</sup> and gold and silver coins for ornaments.  
 Some get *akhāṭ*,<sup>56</sup> others *ṭhāṭ*<sup>57</sup> and necklaces of great value.  
 580 Some are given *bhamrī*,<sup>58</sup> some *sāntā*,<sup>59</sup> and some little golden flowers<sup>60</sup> for the head.  
 Some women fold their palms and ask the *Mēhētā* for a necklace,  
 While others hold their little ones before the *Mēhētā*.

## Refrain.

Before the *Mēhētā* some hold their little ones, thinking he would give them something, after every one has received her wished-for gift.  
 Thus the reproach of the *sāsariyān*<sup>61</sup> is removed, *Kuñvarbāl* is (considered) lucky in her parent.

## कडतुं १५ मुं. राग मेवाडो.

- बड़ी बेराण रीसायां जाणी, लक्ष्मीजी पासे आप्यांजी  
 चारु खीरोदक खांधे मुक्की. डोसीने समजाप्यांजी.  
 जेजकार धयो मंडपनां गीत गाय छे रानाजी.  
 मोखालुं ते मेहेताजीनुं, बीजा सर्व भानाजी.  
 535 पोते पीतानां सगां तेडथां जनी कथां सगवडजी.  
 मन बांछ्छीत पेहरामणी देखी. मांडी तेडतेडीजी.  
 धेर धेर वात पाई नागरनां, मेहेतो करे मानेह जी.  
 बिचार करती अबला रोडी, मन मानती साडी  
 पेहेह जी.  
 चार वरण सद चरने चाली आवी मंडप मांडयजी  
 540 पलवट बाळी श्री वनमाळी ततक्षणी आप्या  
 र्थांय जी.  
 मेहेताजी उभा ताल वजाडे गाय बेरागी गीत जी.  
 वडसास कुंवरवहने कहे पेहेरामणीनी रीत जी.  
 श्रीरंगनां सामळ मेहेतो पाम्पो धोळां सेला जी.  
 हेमजी खेमजी मेहेताने दलेक खांधे मेळयां जी.  
 545 कभा कोने पावरी पडका, नाम न जाय गण्या जी.  
 कोने जुगटां कोने पीतांबर कोने सेलां सण्या जी.  
 मगीभां सोरीभां असावळी कोने. सेलां पतु साल जी  
 छल पेच पावडीओ तोरा सीसे झाक झमाल जी.  
 पावजाना नीमाने ज्ञाना पळेडी बाळा बंधजी.  
 550 वरु तपो तो वरसाव वरदयो कथां सोची करुणा  
 सीधु जी.  
 बेरखा बाजुबंध अति सुंदर वेड बीडीओ छाप जी.  
 दुगदुगी माळाने मांडीजीआं आप्यां मोती भमाप जी.

- कोने कंरोरा ने कंठी पाँची कैने सांकळी सोनि जी.  
 कनक कडां ने काने कुंडल देखीने मन मोहे जी.  
 555 पेहेरामणी पुरुषोने पोहोँथा तेडथो अबला साय जी.  
 पीयळ काडीने खांधे मुक्यां, पडकुळ नानां भात जी.  
 गंगा वहुने गजीभाणी साडी, सुंदर वहुने साळु जी.  
 गोरे अंगे सुंदर सोने, माहे कापडु काळु जी.  
 छबीली वहुने छायाळ भारे भात राती पोळी जी.  
 560 कौड वहुने कलपेर आपी, प्रेम वहुने पटोळी जी.  
 राम कुंवरने कृष्ण कुंवरने आप्या उत्तम घाट जी.  
 छल वहुने छोटज आपी, नानी वहुने नाट जी.  
 पान वहु तो पीतांबर पेहेरे ताके बची बाई जी.  
 रूपकुंवरने रातो साळु, वेवकुंवर रीसाई जी.  
 565 शर्मकुंवरने सोनरी साळु, संखरवड परचोळु जी.  
 लक्ष्मीवहुने लाछा वहुने लाल वहुने पटोळ जी.  
 जसमाहे जसोदा बिबी जमुना जानकी वहुए जी.  
 चरण चौलीने घर साडी पेहेरी उनां सहुए जी.  
 नानबाईने वेलवड ने रमारिता ने रहभां जी.  
 570 जुनां काडीने नवा पेहेराप्यां, हेठां मुकी छईआं जी  
 छावणी पासे छबीला वेठा, जे जोईये ते आपे जी.  
 मरुत गजीआं ने गजीभाणी गजभरीने कापे जी.  
 पाट पीतांबर अवलस अंबर चौलरा ने चौर जी.  
 शोभे सुंदर भात नवरंगी पुतळीओ ने कीर जी.  
 575 साडी जरकसीनी ओढणी झलके सुंदर जोर जी.  
 केसर छांटया धोळा सालु फरती कसबी कोर जी.  
 चंद्रकळाने मोरवी सोने, हरीआईनां वेर जी.  
 अतलस पांच पटा आभूषण सोना रुपांनी मोहर जी.

<sup>54a</sup> See note 45, p. 283.<sup>54b</sup> Here again the text is not clear.<sup>55</sup> Head ornaments.<sup>56</sup> The text is more or less unintelligible.<sup>57</sup> Neck ornaments.<sup>58</sup> The husband's relatives.



कोने अकोदी कोने दोदी गलुबंध बह सुल जी.  
 580 कोने भमरी कोने सेंदो बसरीभां शीघ फुल जी.  
 को मेहेता पासे नाळा मांगे उनी रही कर जोड़े जी  
 केदलीएक पोतानां बाळक मेहेता आगळ ओडे जी.

वतण.  
 ओडे बाळक जाणे कांई आपे, मनसांछीत पाम्मा  
 सह.  
 सासरीयानं देपुं दल्लुं पीभर पनोती कुंवर बह.

## Canto XVI.

- 585 Kuñvarbāi's wishes are gratified, the reproach of the *śāśarīyān* is lifted.  
 Every one has got gifts to please his or her mind, according to his or her claims.  
 All the family, the Nāgar community, and also their servants of the Kôḷi and Māḷi caste  
 Have been given gifts : Prabhu has really kept his word.  
 Giving all the fourteen articles of decoration to Kuñvarbāi, they honoured her.
- 590 And lastly placing two golden stones<sup>55</sup> into the basket, Hari became inviable.  
 All the assemblage was astonished at the unearthly *sēḥ* and *sēḥāpā*,  
 And everybody began to fall at the Mēhētā's feet, knowing his devotion to be (so) true.  
 (Just then) Kuñvarbāi's *naṇadī* came up grumbling loudly,  
 Abusing the *eśāśī* because somebody had been left out without a gift.
- 595 "Even people of other castes were remembered, and members of the family forgotten!  
 My little flower-like daughter has not received so much as a piece of cloth!  
 Here, sister-in-law, take back what you have given me" (said she).  
 "The Mēhētā is only a Nāgar in name, but is a mendicant in reality.  
 At this Kuñvarbāi went to the Mēhētā (and said) : — "Father, how will it fare with me now ?
- 600 In spite of all this expense, there is still cause left for reproach, and how shall I live?  
 I forgot to mention my *naṇadī*'s daughter, by name Nānbāi.  
 She is a baby of six months, and just one piece of cloth is required."  
 The Mēhētāji replied : — "Daughter mine, call upon Sri Gōpā].  
 I cannot give a single thread, I do but sit and play on my *tāl*."
- 605 Again Mādhav was invoked : — "Trikum, preserve our prestige."  
 And from the skies down fell a beautiful five-coloured cloth.  
 Kuñvarbāi's *naṇadī* satisfied (thus), the Mēhētāji asked for leave to go,  
 Placing in lieu of the one thousand *mōḥōra*<sup>56</sup> those two golden stones in the basket.  
 All the Nāgar people bow at his feet and praise him (saying) : —
- 610 "Narsinh is the greatest man in the Nāgar community, he has the patronage of the Lord  
 of the strong bow.  
 Praise be to you, Mēhētāji, none can be like you in this wicked age.  
 You have added to the pomp of the Nāgar community by putting everyone in new clothes.  
 We had no hopes that you could supply the maternity gifts :  
 But Prabhu has saved the honour of all, and removed the reproach."
- 615 Now the Mēhētāji folds his palms and asks leave to go.  
 "Pray send Kuñvarbāi with me, the carriage has been brought."  
 Then Kuñvarbāi sits in the carriage and goes to Junāgaḍh.<sup>57</sup>  
 Every one goes to see her off, crying — "Praise be to Vaikuṇṭhrāi."  
 In the town of Virakshētra Varōḍarā situated in Gujarat,
- 620 Bhāt Prēmānand, Chaturvaṃśī Brāhmaṇ by birth,  
 Finished this work according to his lights,  
 On Sunday the ninth of the month Aśō, in *Saṃvat* 1719.  
 He who sings it and hears it with devotion will be freed from his difficulties.  
 Vaikuṇṭhrāi will remain before him who knows this and offers his devotion.

<sup>55</sup> These golden stones seem to have been placed in the basket to humiliate Kuñvarbāi's sister-in-law, who had remarked with a sneer when the old woman was dictating the list, "Our purpose is surely gained : why not write for a couple of large black stones, the Mēhētā will be better able to provide them : " see ante, Vol. XXIV., p. 105, line 240.

<sup>56</sup> The gold *mahars* that the old woman had declared to be the husband's due.

<sup>57</sup> It is customary for the young wife to remain with her parents during her confinement.



## Refrain.

- 625 The Lord of Vaikuṇṭh will come to him who hears with a guiltless mind,  
The tale Bhāṭa Prēmānand has to tell; he is sure to get Mādhav.

कंडवु १६ मु. राग धनाभी.

- 585 कोव वौल्वा कुंवरवहना, बाण्डुं नवतुं मेनुं जी.  
ननबाण्डुलीत वेहरामणी पाय्वां जेनुं जेनुं लेहेनुं जी.  
नागरी नाम कुंडुब पदोली पाकर कोली, माळी जी.  
वेहरामणी सडकोने पोहोली, पाया प्रभुए पाळी जी.  
धोळ सनमार कुंवरबाईने आपी वीधुं नान जी.  
590 कमक पाहाण बे छावनां मुक्का, हरी यका अंतर  
ध्यान जी.  
सभा सडको विसम्भ पानी अलीकीक सोडापी जी.  
मेहेताने सड पाए लागे, भक्ति साची जापी जी.  
कुंवरबाईना नपरी आपी, बडबडती मुख मोटे जी.  
वेहरामणी कोईने नव पोहोली वेबाईने एखोडे जी.  
595 वेहरामणी परछाती पाय्वां, परनां मापस ययां  
हुली जी.  
एक कडको कापडुं नव पानी पुषी नारी कुलकुली जी.  
मने आण्डुं होय ते खो भाभी पाण्डु राखडी बधा-  
नव जी.  
नाम मेहेतो पण मोहे नागर, सीते दुर्बल बाह्यन जी.  
कुंवरबाई सीता कने आपी, तात हवे शुं पासे जी.  
600 भाटनुं खरचने मेनुं राहुं, हवे केम जीवाचे जी.  
सीसरी दिकरी नपरी केरी, नावबाई तेनुं नाम जी.  
छ महीनानी छ ते छोकरी, एक कपडांनुं काम जी.  
मेहेताजी कहे, सीकरी नारी समरी श्री गोपाळ जी.  
एक तांतपो मुजपी न पानी, बेळी वगाडुं ताल जी.

- 605 करी ध्यान धनुं नाधवतुं, बीकम राखजो टेक जी.  
पंचरंगी खां कापडुं सुहर आकाशपी पडनुं एक जी.  
नवरी संतोखी कुंवरबाईनी, मेहेताजी मागे वीसाव जी.  
सहज मोहोर सोनाना पाहाणा मुक्का ते छाव मोहे जी.  
नगर लोक सड पावे लागे, प्रभा करे वसाण जी.  
610 नागरी नावे मोदी नरसई सांघे सारंग-पापी जी.  
धन्य मेहेता तन समोवड आ कलकुगयां नोय जी.  
नागरी नातनो महीना राखयो, ऊजळुं कीधं सड  
कोव जी.  
अनने तो विस्वास नोतो, जे मेहतो करे नामेई जी.  
615 पळे मेहेताजी विवाह मांगे बोले बेड कर जोडी जी.  
कुंवरबाईने हवे वळावी, वेल्ह आपी छे जोडी जी.  
पळे कुंवरबाई वेले बेसी झुमेगड ते जाय जी.  
सर्वे वळावी पाळां कर्वा, धन्य धन्य वेकुंडराव जी.  
वीरसेव वडोवरा नावे गुजरात मध्ये गान जी.  
620 चतुरवंसी हाती प्राज्ञान भट प्रेमानंद नाम जी.  
संवत सतर भोगणचाळी आसो सुसी नवमी रवीशार  
जी.  
पुरण पंध पयो ते वीरसे वधा जुडी वीस्तार जी.  
प्रीत करी जे गाव सांजळे हरीड तेनुं जाव जी.  
एनुं जापी भक्ति करे तेनी सनमुख वेकुंडराव जी  
वलण.  
625 वेकुंडनाथ सनमुख होय, जो नीरमळ मने सांजळे.  
भट प्रेमानंद कहे कपा नाधव तेने नीचे मळे.

## MISCELLANEA.

## THE MEANING OF SRAHL

THE second of the two important copper-plate inscriptions of the Gangavamśa king Narasimha-dēva IV., discovered by Bahu Man Mohan Chakravarti at Puri (Jagannāth) and published by him in the *Journal Beng. As. Soc.* Vol. LXIV. P. I. p. 128 ff., contains the following dates:—

1.—Page 151, inscription B., plate vi.a, l. 19: Saka-nripatēr-atīśēhu śhōḍaś(ś)-ādhikēshu trayōdaśa-dāta-samvatsarēshu . . . śrī-Vira-Nṛsiṃhādēva-nripatīb(tēh) sva-rājyaaya dvāvimśaty-ankē abhikīkhyamānē Vichhā śukla tādā-āyāch Mangala-vārē; i. e., Saka-Samvat 1316 expired, in the aśka (year) 22 of the king's reign, on Tuesday, the 11th tithi of the bright half of the month of Vichhā (Vṛiśchika).

Here the Saka year 1316 has been erroneously

quoted instead of 1317. For Saka-Samvat 1316 expired the date would correspond to Wednesday, the 4th November A. D. 1394; but for Saka-Samvat 1317 expired it corresponds to the 23rd November A. D. 1395, which was a Tuesday, and which did fall in the 22nd aśka (year) of the king's reign, because the 6th March A. D. 1384, the equivalent of another date (p. 149, l. 9) of his reign, fell in the 8th aśka (year).<sup>1</sup>

2.—*Ibid.* plate vi.b, l. 1: asmin rājyē trayō-vimśaty-ankē Vichhā dvitīya-kṛishṇa-saptamī Paṇḍita-vārē; i. e., in the same reign, in the aśka (year) 23, on Wednesday, the 7th tithi of the second dark half of the month of Vichhā (Vṛiśchika).

This date regularly corresponds to Wednesday, the 22nd November A. D. 1396, when the 7th

<sup>1</sup> In counting the aśka years (which commence in the month Bhādrapada) the numbers ending with 5 or 0, excepting 10, are dropped. If, therefore, the 8th aśka year corresponded, as it did, to A. D. 1383-84, the 22nd

aśka year must have corresponded to A. D. 1395-96, because in counting the years the numbers 16 and 20 would be omitted.



*tithi* of the dark half ended 13h. 53m. after mean sunrise.<sup>2</sup> It fell in the second *krishna-paksha* of the solar month of *Vriśchika*, because another *krishna-paksha* had already ended in the same month on the 1st November, the solar month having commenced on the 29th October.

3. — *Ibid.* p. 152, plate vi. b, l. 5: *śrāhi* *Mina-samkrānti* *krishna śādaśi Śani-vārē*; i. e.,—omitting the first two words—on the *Mina-samkrānti*, on Saturday, the 11th *tithi* of the dark half.

This date falls in the same year as the immediately preceding date No. 2; for the *Mina-samkrānti* then took place (by the *Ārya-siddhānta*) 1h. 24m. after mean sunrise of

Saturday, the 24th February A. D. 1397, and on the same day the 11th *tithi* of the dark half ended 2h. 54m. after mean sunrise.

This result, in my opinion, clearly shows that the phrase *śrāhi*, 'in this *śrāhi*,' with which the date opens, takes the place of, and is synonymous with, the expressions *asmin=śra samvat-sare*<sup>3</sup> and *asmin=śra śakē*<sup>4</sup> of other inscriptions; and I do not consider it doubtful that the mysterious word *śrāhi* is used here in the sense of 'year.' This meaning would also suit the use of *śrāhi* in the dates to which I have drawn attention *ante*, Vol. XXIII. p. 224.

Göttingen.

F. KIELHORN.

### NOTES AND QUERIES.

#### A CHARM FOR THE WHISTLING SPIRIT OF KANGRA.

THE following is a *mantra* (charm) which will summon *Sendū Bīr* :—

*Parbat guphā at base bāp terā :*

*Sendū Bīr tū hain bhāt merā !*

*Ugarbīr kē potrā, Chhetrpāl kē potrā, Lokpāl kē potrā, Agnipāl kē potrā, Sangulpāl kē potrā, Thikarpāl kē potrā; Bhātpāl kē dohterā; Mātā Kunthardī kē jāyā; Puniyā kē bhāt; Gurū kē sītā; hamrā soddī āve; hamrā bhūjā āve; hamrā kām shītū kar āve; Gurū kē shakt hamrā bhagat. Phure mantr : chālē bāchā; Mahādeo kē bāchā phure.*

Thy father dwells in the shade of the mountain valley : *Sendū Bīr*, thou art my brother.

Grandson of *Ugarbīr*, grandson of *Chhetrpāl*, grandson of *Lokpāl*, grandson of *Agnipāl*, grandson of *Sangulpāl*, grandson of *Thikarpāl*; grandson (daughter's son) of *Bhātpāl*; son of Mother *Kunthardī*; brother of *Puniyā*; disciple of the *Gurū*: come at my call; come for my sending: come quickly and do my bidding: I worship the power of the *Gurū*. Work charm: go voice: let the voice of *Mahādeo* (*Śiva*) work.

The above *mantra* should be repeated 161 times at night for 21 days by the river side, at the spot where the dead are burnt, or under a *pīpāl* tree (*Acus religiosa*), or *chambā* (*michelia champaca*), or *chambell* (*jasminum grandiflorum*), or at the pond, tank, or well whence the women fetch water.

<sup>2</sup> This shows that the word *śrāhi* of the date cannot refer to the *tithi*; and it cannot refer to the month because there are no intercalary solar months.

<sup>3</sup> See, e. g., *Ep. Ind.* Vol. I. p. 169, lines 5 and 11.

<sup>4</sup> See *ante*, Vol. IX. p. 193, l. 5 from the bottom, and p. 194, l. 6.

Dressed food of all sorts, — wine, meat, fish, tobacco, sweet-smelling flowers and sweetmeats, etc., — also a *narēl* (coconut pipe) should be taken to the spot every day during the ceremony. The spirit, it is said, will come on the 21st day, and ask why he is called. He should then be told to come when sent for, and do whatever is bidden. His appearance is that of a *gaddī* (hill shepherd), and before his arrival he will be heard whistling as he comes, and sometimes with a whistling sound through his limbs. On the 22nd day a ram should be taken to the place of his appearance, and presented to him to ride on. This ram is called his *ghōrī*.<sup>1</sup>

SAEDARU BALHARI in P. N. and Q. 1883.

#### NOTES ON HIGH CLASS MARRIAGES AMONG THE MARATHA SUDRAS.

AMONG high class *Marāṭhā Sūdras* the men marry at all periods of life, except extreme old age, or when there are cogent physical reasons against it. The marriage does not depend on the pleasure of the parties concerned, or rarely and but too little. Most marriages among the upper classes take place when the parties are very young, on the choice of their elders. If the bridegroom be an adult he exercises some discretion though his freedom of choice is considerably limited by caste, by usage, by the customs of a community in which social regulations have become religious institutions, and by the great respect paid in a patriarchal society to parents.

<sup>1</sup> [This *mantra* probably gives a list of godlings which it would be worth while following up. Compare with it the *mantra* for the cure of scorpion-bite used by the *Sāṅgha*. *Ind.*, Vol. XI. p. 322. The *Gurū* is *Nānak*. — Ed.]



and elders. Under any circumstances the bride, who indeed is always young, never makes choice of a husband, nor has any voice in the manner of her wedding.

After investigation of the claims of each side as to purity of descent, etc., a party of the bridegroom's relations and friends of both sexes take *kudbi* (turmeric-powder moistened with lemon-juice to give it a bright red colour) to the bride's house, where the ladies accompanying the procession apply it to the bride's forehead. On the same, or any other convenient day, the bride's party in return take saffron-powder, slightly liquefied with water, to the bridegroom's house, and apply it in

the same manner to his forehead. This corresponds to the plighting of troth, first engagement, or betrothal amongst nations of European origin or following European customs, and is called *kudbidil*.<sup>1</sup>

The late B. V. SHASTRI in P. N. and Q. 1883.

#### A TELUGU SUPERSTITION.

It is very unlucky for a dog to rub its buttocks along the ground in a house. It portends ruin to the inhabitants.

The belief in this omen is in no way affected by its necessarily frequent falsification.

M. N. VENKETSWAMI.

#### BOOK-NOTICE.

THE INDIAN CALENDAR. By ROBERT SEWELL AND SANKARA BALAKRISHNA DIKSHIT. London: 1896. Swan Sonnenschein & Co. (2ii. 206, cxxvi. 52 pages).

THIS book is designed, as Mr. Sewell says in the preface, "not only for the use of those engaged in the decipherment of Indian inscriptions and the compilation of Indian history, but also for Judicial Courts and Government Offices in India." The authors have, therefore, tried to render the conversion of Hindu dates into dates of our era and vice versa as easy as possible, and have in their Table I. calculated for every year between 300 A. D. and 1900 A. D. the exact beginnings of the solar and luni-solar years. For the solar year they give the instant of the *Mesha sankranti* in *ghatikas* and *palas* as well as in hours and minutes, calculated both by the *Arjya Siddhanta* and by the *Sārya Siddhanta*, whilst for the luni-solar year the Table contains the moment of the first *tithi* of the year or *Chaitra sukla pratipada*, together with the indication if the year has an added or expunged month, and in the latter case the name of this month and the time of the preceding and the succeeding *sankrantis* both by true and mean intercalation. There are, moreover, three arguments *a, b, c*, which serve for the exact calculation of *tithis* and which represent the mean longitudinal distance of sun and moon, the moon's mean anomaly, and the sun's mean anomaly, all calculated for the beginning of the luni-solar year. Finally, the table contains the number and name of the concurrent *samvatsara* of the sixty-year cycle both by southern and northern reckoning, as well as the concurrent years in six principal eras. It must be remarked and borne in mind that the years given in this table are always to be taken as current years.

Table I. which occupies a hundred pages, forms the principal part of the book, and the data given by it can be utilized both for approximate and for exact calculation of dates.

For the first, the approximate calculation, two methods are given; the one (the system introduced by Mr. W. S. Krishnavāmi Naidu of Madras into his South-Indian Chronological Tables) necessitates only a simple addition with the aid of Tables III. and IX., whilst the other method avoids even this and permits the finding of any solar or luni-solar date by simple inspection of an eye-table (Table XIV. and XV. invented and prepared by Mr. Lakshmi Naidu of Madras) combined with the data of Table I.

Of course, the results of such an eye-table cannot give absolute accuracy, but as the fault never exceeds two days, the result so found can be easily corrected when the week-day is known. It is, therefore, to be presumed that this method, which is indeed a very simple and easy one, will much be used in common practice.

The exact calculation of the end of the *tithis* with the aid of Tables III. to XIII., in combination with the arguments *a, b, c* given by Table I., is entirely based on Prof. Jacobi's Tables in the *Indian Antiquary*, Vol. XVII. pp. 147-181. The calculation seems, perhaps, a little complicated, when absolute accuracy is wished for. But as the method itself is an indirect one which necessitates repeated approximations, this could not easily be avoided.

Table VIII. serves for finding the beginning or end of *nakshatras* and *yogas*. The rule for finding the *nakshatra* index (*n*) and the *yoga* index (*y*), given on pages 97 and 98 could, perhaps, be somewhat abridged and the calculation simplified by the addition of a Table VII.A., giving the value of (*s*) with the argument (*c*), the only one on which (*s*) depends.

The (*n*) would be equal to (*t*) + (*s*), and (*y*) would be equal to (*t*) + 2(*s*) or to (*n*) + (*s*). Such a Table would run thus:—

<sup>1</sup> [See *Meeker's Magazine*, November 1872: *Orientalist*, July, 1893. — Ed.]



TABLE VIIA.

Arg. c.	a.	Diff.	Arg. c.	a.	Diff.	Arg. c.	a.	Diff.	Arg. c.	a.	Diff.
0	7147	103	250	9707	100	500	2147		750	4586	100
10	7250	104	260	9807	100	510	2243	96	760	4686	101
20	7354	104	270	9907	99	520	2339	96	770	4787	101
30	7458	104	280		6	530	2435	96	780	4887	100
40	7562	104	290	105	99	540	2531	96	790	4988	101
50	7666	104	300	204	99	550	2628	97	800	5089	101
60	7769	103	310	303	98	560	2724	96	810	5190	101
70	7873	104	320	401	99	570	2821	97	820	5292	102
80	7976	103	330	500	99	580	2917	96	830	5394	102
90	8079	103	340	598	98	590	3014	97	840	5495	101
100	8182	103	350	696	98	600	3111	97	850	5598	103
110	8285	103	360	793	97	610	3208	97	860	5700	102
120	8388	103	370	891	97	620	3305	97	870	5802	102
130	8491	103	380	988	97	630	3402	98	880	5905	103
140	8593	102	390	1085	97	640	3500	98	890	6008	103
150	8696	102	400	1182	97	650	3598	97	900	6111	103
160	8798	102	410	1279	97	660	3695	99	910	6214	103
170	8900	101	420	1376	97	670	3794	98	920	6317	104
180	9001	102	430	1473	97	680	3892	98	930	6421	104
190	9103	101	440	1569	96	690	3990	99	940	6524	103
200	9204	101	450	1666	97	700	4089	99	950	6626	104
210	9305	101	460	1762	96	710	4188	99	960	6731	103
220	9406	101	470	1858	96	720	4287	100	970	6835	104
230	9507	100	480	1954	96	730	4387	99	980	6939	104
240	9607	100	490	2050	97	740	4486	100	990	7043	104
250	9707		500	2147		750	4586		1000	7147	104

AUXILIARY TABLE.

Diff. of a.	Last figure of Argument c.								
	1	2	3	4	5	6	7	8	9
	Add.								
104	10	21	31	42	52	62	73	83	94
103	10	21	31	41	52	62	72	82	93
102	10	20	31	41	51	61	71	82	92
101	10	20	30	40	51	61	71	81	91
100	10	20	30	40	50	60	70	80	90
99	10	20	30	40	50	59	69	79	89
98	10	20	29	39	49	59	69	78	88
97	10	19	29	39	49	58	68	78	87
96	10	19	29	38	48	58	67	77	86

The last Table (XVI.) gives the initial days of the Muhammadan years of the Hijra and serves for the conversion of dates of the Hijra era into Christian dates and vice versa.

The Tables, which occupy together cxxxvi pages, are preceded by a text, containing as Part I. (pp. 1-39) a treatise on the Hindu Calendar fully explaining all particulars of the Hindu time-reckoning, the different *Siddhantas*, the contents of the *Panchānga*, the details concerning the *nakshatras*, the cycle of Jupiter, etc. Part II. (pp. 39 to 47) treats on the various eras in use in different parts of India. Part III. (pp. 47 to

62) gives a thorough description of the Tables, whilst Part IV. (pp. 62 to 101) explains their use in a very detailed and clear manner which is illustrated by many examples, so as to make the use of the tables easy to anyone. Part V. (pp. 101 to 106) treats of the Muhammadan Calendar.

Taken all together, we must say, that the work of Messrs. Sewall and Mr. Dikshit is a very good one, and that it will certainly be of great value for all who have to do with the conversion of Indian dates.

Vienna, August, 1896.

ROBERT SCHRAM.



## ON THE DATES OF THE SAKA ERA IN INSCRIPTIONS.

By PROFESSOR F. KIELHORN, C. I. E.; GÖTTINGEN.

(Continued from p. 272.)

## Tithis.

**Current tithis.** — Commencing with the date No. 123 (Vol. XXIV. p. 1) I have given a series of dates in which the *tithi* of the date is shewn to be joined, not with the day on which it ended, but with the day on which it commenced. Of these, the dates which mention the Uttariyāṇa-saṁkrānti will more conveniently be considered below. The date No. 126 of S. 1452 expired furnishes a very instructive instance of a current *tithi*, because the *tithi*, the 8th of the dark half of the *amānta* Śrāvaṇa, is joined with a day on which it commenced as late as about 12 h. 45 m. after mean sunrise (while it ended about 10 h. 12 m. after mean sunrise of the following day). But the date is quite according to rule. For the *tithi* is distinctly connected in the date with Kṛishṇa's birth, and since that event took place both during the 8th *tithi* of the dark half of the *amānta* Śrāvaṇa (or *pūrṇimānta* Bhādrapada) and also at midnight, the 8th *tithi* or *Janmāshṭami*, as it is called, had necessarily to be combined here with the day on which it commenced, and could not have been joined with the day on which it ended, because midnight of that day already belonged to the 9th *tithi*. In the same way, in a date of Prof. Eggeling's *Catalogue*, p. 96, the *Janmāshṭami* is joined with a day on which it commenced 1 h. 38 m. after mean sunrise. And, more similarly still, in one of the Kamauli plates<sup>22</sup> of Jayachandra of Kanauj the 8th *tithi* of the dark half of the *pūrṇimānta* Bhādrapada (the *Janmāshṭami*) is joined with a day on which it commenced 11 h. 58 m. after mean sunrise. — In the twelve dates from No. 127 to No. 133 the *tithi* generally commences from two to four hours, once 1 h. 16 m. only and once as much as 6 h. 52 m., after sunrise of the day with which it is joined. Here it is no doubt possible that in one or other of these dates either the *tithi* or the weekday has been given incorrectly, but this cannot be the case in the majority of the dates. And we, therefore, may assume, either that it was desired to specify not so much the weekday as the particular *tithi* during which a donation was made or some ceremony performed, or that the donation to which the date refers was made on account of some festival<sup>23</sup> the rules for which required the *tithi* to be connected with the first of the two days of which it occupied part. If, e. g., the 13th *tithi* of the bright half of Māgha of the date No. 129 of S. 1084 expired was taken as a *Kalpādi*, it was quite necessary to join it with the day on which it commenced. In a Bombay calendar for S. 1814 expired I similarly find the same *Kalpādi* joined with Sunday, the 29th Jannary A. D. 1893, although in every-day life that day was the 12th of the bright half, because the 12th *tithi* ended (and the 13th *tithi* commenced) on the Sunday, about 5 h. after sunrise.

**Repeated tithis.** — A repeated *tithi*, i. e., a *tithi* the number of which is given to two consecutive days, is not distinctly mentioned in any of the dates of the published lists,<sup>24</sup> but instances of it are furnished by the regular dates No. 13 of S. 950 expired (Vol. XXIII. p. 115) and No. 77 of S. 1307 expired (*ibid.* p. 126). In the former date a fifth *tithi* is connected with a Monday and in the latter a second *tithi* with a Friday, and in either case the *tithi*, by my calculations, commenced before the commencement of the given weekday and ended after the end of it, and the two *tithis* therefore would be more accurately described by the terms *prathama-pañchamī* and *prathama-deutiyā*.

**Special names and epithets of particular tithis.** — The 3rd *tithi* of the bright half of *Vaiśākha* is termed *akṣaya-tṛitīyā yugādi-parvan* in the date No. 22 of S. 1078 (Vol. XXIII.

<sup>22</sup> See *Ep. Ind.* Vol. IV. p. 127.<sup>23</sup> Such festivals (or auspicious occasions for making donations, etc.) need not necessarily be actually mentioned in the dates or inscriptions.<sup>24</sup> An instance of a repeated *tithi* in a date of the Śaka era is distinctly furnished by the Naṣṅgūḍ plates of Kṛishṇarāya of Vijayanagara (*Ep. Carn.* Part I. p. 186, No. 16) where we have *prathamā-śikṣā-tithi* in a date of the bright half of Āshāḍha of S. 1435 expired, which correctly corresponds to the 13th June A. D. 1513.



p. 117); and the full-moon *tithi* of the same month<sup>35</sup> is called *mahā-Vaiśākhi* in the dates Nos. 48, 51 and 67 of S. 734, 749 and 832 of the chronological list, and described as *mahā-tithi* in the date No. 400 of S. 1556 of the same list. The same epithet *mahā-tithi* is applied to the 12th *tithi* of the bright half of *Aśvādha*<sup>36</sup> in the date No. 368 of S. 1558 of the same list. The full-moon *tithi* of *Śrāvaṇa*<sup>37</sup> is called *yajñopavīta-parvan* in the date No. 93 of S. 1199 (Vol. XXIII. p. 128). The 13th *tithi* of the dark half of the *amānta* *Bhādrapada* is described as *mahātithi-yugādi* in the date No. 67 of S. 1047 (*ibid.* p. 124). The 12th *tithi* of the bright half of *Kārttika*<sup>38</sup> is called the *puṇyā utthāna-dvādasi-tithi* in the date No. 342 of S. 1462 of the chronological list; and the full-moon *tithi* of the same month<sup>39</sup> is termed *mahā-Kārttika-pūrṇamās* and *mahā-Kārttika-parvan* in the dates Nos. 13 and 52 of S. 500 and 757 of the same list, and described as *puṇyā mahā-tithi* in the date No. 48 of S. 1506 (*ibid.* p. 121). The 7th *tithi* of the bright half of *Pauṣa* is called *vijaya-saptami* in connection with the date No. 50 of S. 735 of the chronological list; and the *ardhodaya*<sup>40</sup> on the new-moon *tithi* of the *amānta* *Pauṣa* is mentioned in the date No. 321 of S. 1392 of the same list. The 7th *tithi* of the bright half of *Māgha* is called *ratha-saptami* in the dates Nos. 37 and 330 of S. 675 and 1442, and described as *mahā-parvan* in the date No. 300 of S. 1317 of the same list. The full-moon *tithi* of *Māgha* is called *mahā-tithi* in the date No. 149 of S. 1317 (for 1318, Vol. XXIV. p. 7); and the *Mahāmāgama* (*Mahāmāgha*) festival on that *tithi* is mentioned in the date No. 322 of S. 1403 of the chronological list. The 14th *tithi* of the dark half of the *amānta* *Māgha* is called *Siva-tithi* in the date No. 292 of S. 1300 (for 1301), and *Siva-rātri mahā-tithi* in the date No. 325 of S. 1434 (for 1435) of the same list. The 5th *tithi* (apparently of the bright half) of *Phālguna* is termed *īri-pañchami*<sup>41</sup> in the date No. 62 of S. 809; and the 12th *tithi* of the bright half of the same month is called *mahā-tithi* in the date No. 371 of S. 1566 of the same list.

In verse, the 3rd *tithi* is described as the *tithi* of *Ganri* in the date No. 234 of S. 1153 of the chronological list; the 11th *tithi* as the day of *Hari* in the date No. 104 of S. 1172 (Vol. XXIII. p. 130) and in the date No. 143<sup>42</sup> of S. 1646 (Vol. XXIV. p. 5); the 13th *tithi* as the *tithi* of *Madana* in the date No. 44 of S. 1450 (Vol. XXIII. p. 120); and the new-moon *tithi* as *pitri-parvan* in the date No. 61 of S. 867 (*ibid.* p. 123). — In prose, we find the term *Nandīśvara*<sup>43</sup> for the 8th *tithi* (of the bright half of *Kārttika* and *Phālguna*) in the dates Nos. 75 and 87 of S. 860 and 899 of the chronological list.<sup>44</sup>

<sup>35</sup> This is the *Karma-jayanti*.

<sup>36</sup> On this *tithi* the *chaturmāsa-vrata* commences.

<sup>37</sup> The *upākarma* or renewal of the sacred thread takes place in the bright half of this month. — On the 8th *tithi* of the dark half of the *amānta* *Śrāvaṇa* see above under 'current *tithi*.'

<sup>38</sup> On this *tithi*, which elsewhere (*ante*, Vol. VII. p. 161) is called *subhūtsara-pūjyatamā*, *Vishṇu* awakes from his sleep.

<sup>39</sup> On this *tithi* the *chaturmāsa-vrata* ends. It also is one of the *Manvadis*. *Ante*, Vol. XI. p. 67, l. 16, it is described as *Pañchmāsi-Hiranyagarbha-mahātsava-samaya*.

<sup>40</sup> The *ardhodaya* takes place on the new-moon *tithi* of the *amānta* *Pauṣa*, provided this *tithi* falls on a Sunday when during day-time the *nakṣatra* is *Śrāvaṇa* and the *yōga* *Vyātipāta*. This most auspicious conjunction for making donations did take place on the equivalent of the date, Sunday, the 26th January A. D. 1471, and the date furnishes another correct instance of a current *tithi*.

<sup>41</sup> *Ante*, Vol. IX. p. 192, *īri-pañchami* is taken to denote the 5th day of the bright half of *Māgha*.

<sup>42</sup> For the wording of the original date see *Ep. Carn.* Part I. pp. 63 and 64.

<sup>43</sup> In *Ep. Carn.* Part I. p. 214, No. 192, we have *Māgha-mās Pūjyātsara* (i. e., *Dvāra*)-*dīvasan* in a date of apparently S. 890 current.

<sup>44</sup> It may be stated here that, besides some religious festivals, etc., mentioned in the preceding, and besides eclipses and *śukrāntis* which will be treated of below, the only occasion for making donations, specially referred to in the dates collected, is the coronation festival of kings. It is mentioned (in the terms *īripañchabandhātana*, *pañchābhīṣhka-samaya*, and *pañchābhīṣhka-tāra*) in three dates of the chronological list, viz. in the date No. 69 of S. 836 of the Nausari plates of the *Rāshtrakūṭa* *Nityavarsa* *Indra III.*, in the date No. 304 of S. 1228 of the *Hāsan* plates of *Dēvarīya I.* of *Vijayanagara*, and in the date No. 323 of S. 1430 (for 1431) of a *Hampe* inscription of *Krishnarīya* of *Vijayanagara*. In an inscription of *Chikkadēvarīya* of *Maisūr* (*Ep. Carn.* Part I. p. 58, No. 84) donations are stated to have been made when, at a recitation of the *Mahābhārata*, the king heard the description of *Yudhishthira's* coronation (*Yudhishthira-ābhīṣhka-samaya-kāṇḍadalli*).



### Nakshatras, Yōgas, Karanas, and Lagnas.

Of these, *nakshatras* by themselves are quoted in 39 dates. The earliest correct mention of one in an Indian Saka date occurs in the date No. 7 of S. 851 expired (Vol. XXIII. p. 114). Before that year we find *nakshatras* quoted incorrectly in the two Indian dates<sup>43</sup> Nos. 160 and 161 of S. 614 and 735 (Vol. XXIV. p. 9); and *nakshatras* are also quoted in three earlier dates from Cambodia, in one from Java, and in four dates from spurious Indian inscriptions. Beginning with the date of S. 851 expired, the *nakshatras* are correctly quoted in 23 dates, while six other dates which mention them either are irregular or do not admit of exact verification.<sup>44</sup> — *Yōgas* by themselves are quoted in the two dates Nos. 27 and 30 of S. 1121 and 1556 (Vol. XXIII. pp. 117 and 121), and in two other quite incorrect dates. In three out of the four dates the *yōga* quoted is *Vyātīpāta*. — *Nakshatras* and *yōgas* together we have in six dates; *nakshatras*, *yōgas* and *karanas* in ten. In the latter, the earliest of which is the date from Java No. 5 of S. 782 expired (Vol. XXIII. p. 114), nearly all the items given by the dates are correct. In the former, which give the *nakshatra* and *yōga* only, the items quoted are correct in four dates, the earliest of which is No. 140 of S. 1063 (for 1064 expired, Vol. XXIV. p. 4); in one date, No. 162 of S. 822 (for 824 expired, *ibid.* p. 9), they are incorrect; and one (quite incorrect) date, No. 166 of S. 169 (*ibid.* p. 10), is from a spurious inscription.

As regards *nakshatras*, it may be noticed that dates with solar months from South-Indian inscriptions generally contain some such phrase as 'on the day of (*the nakshatra*) Punarvasu,' 'on the day of (*the nakshatra*) Kṛittikā,' etc. The calculations shew that in these cases, as might be expected, that *nakshatra* is quoted in which the moon happened to be at sunrise and during a considerable portion of the day, or which she entered shortly after sunrise. — It may also be mentioned that in the date No. 51 of S. 1644 (Vol. XXIII. p. 121) the *nakshatra* Ārdra is described as the constellation under which the great reformer Rāmānuja was born.<sup>47</sup>

Among the *yōgas*, *Vyātīpāta*<sup>46</sup> and *Vaidhṛiti* are generally described as most auspicious occasions for making donations, etc. This is distinctly indicated in the date No. 27 of S. 1121 (Vol. XXIII. p. 117) by the words *Bṛihaspatiendra-vyātīpāta-puṇya-dinadoḥ=vyātīpāta-nimittam*, and in No. 32 of S. 1171 (*ibid.* p. 118) by *Vaidhṛiti-yōgē itthañbhūta-puṇyakāld*.

Another item, mentioned in ten of the dates here collected, is the *lagna* which, denoting the rising on the horizon of a sign of the zodiac, gives us the time of day when the action to which the date refers was performed. The earliest Saka date from a genuine Indian inscription in which the term occurs is No. 62 of S. 867 expired (*ibid.* p. 123), from an Eastern Chalukya inscription. Before that year, we find it in inscriptions from Cambodia and in the spurious Indian date of S. 169, above referred to.

### Eclipses.

The number of eclipses mentioned in the 400 dates here collected is 69. Of these, 34 are solar and 35 lunar eclipses.

**Solar eclipses.** — Of the 34 dates with solar eclipses,<sup>48</sup> one, No. 179 of S. 948 (Vol. XXIV. p. 13), is a date on which a solar eclipse could not take place, and which is

<sup>43</sup> The three dates Nos. 160-162 in Vol. XXIV. p. 9 are the earliest Indian Saka dates that quote *nakshatras*, from inscriptions which are not obviously spurious, and it is a curious fact that in all three the *nakshatra*, which according to the ordinary rules we should expect to be quoted, is the 5th or 6th after the *nakshatra* that is actually mentioned.

<sup>44</sup> A *nakshatra* by itself only rarely enables us to verify a date, for the same *tithis* of the same months ver frequently have the same *nakshatras*.

<sup>45</sup> See *Ep. Ind.* Vol. IV. p. 6, note 1. — Like the *tithis*, the *nakshatras* also have their deities. Thus, *Anurādhā* is called the *Maitra-nakshatra* in the date No. 62 (Vol. XXIII. p. 123), *Uttara-phalgunā* the *Aryamarkha* in No. 44 (*ibid.* p. 120), and *Maghā* the *nakshatra* *pītri-daiṇḍya* in No. 140 (Vol. XXIV. p. 7).

<sup>46</sup> On a peculiar use of the word *vyātīpāta* in Kanarese inscriptions see below.

<sup>47</sup> In the two dates Nos. 66 and 102 of S. 979 and 1136 (Vol. XXIII. pp. 124 and 130) and in two other dates of my lists, not published here, the solar eclipse is denoted by the term *śrīya-parvati*.



altogether incorrect; and seven others mention eclipses which did not take place on the days of the dates. Three of these seven dates, No. 170 of S. 415 (*ibid.* p. 11), No. 15 of S. 532 (?) of the chronological list, and No. 144 of S. 872<sup>30</sup> (*ibid.* p. 5), are from undoubtedly spurious records; the other dates are No. 176 of S. 922,<sup>31</sup> No. 193 of S. 1174, No. 199 of S. 1478 (*ibid.* pp. 12, 16 and 17), and the date No. 198 of S. 1106 of the chronological list.<sup>32</sup>

Of the remaining 26 dates, 20 mention eclipses which were visible in India, 4 apparently quote eclipses which were not visible there, and the eclipses of two dates (Nos. 107 and 108 of S. 716 and 730, Vol. XXIII. p. 131) were visible in India if the years of the dates are expired years, but not visible if those years are current years. But one at least of the four dates with eclipses that were not visible in India, No. 165 of S. 417 (Vol. XXIV. p. 10), is from a spurious inscription; and in two others (Nos. 123 and 187 of S. 988 and 1095 of the chronological list) the weekdays of the dates are wrong. On the other hand, the weekdays are incorrect also in two of the dates that quote visible eclipses, viz., in the dates No. 150 of S. 976 expired and No. 155 of S. 1096 expired<sup>33</sup> (Vol. XXIV. pp. 7 and 8).

Setting aside, then, all spurious and suspicious cases, we find that of 21 solar eclipses, mentioned in correct and apparently genuine dates, 19 were visible in India,<sup>34</sup> while only one eclipse (the eclipse of the date No. 106 of S. 534,<sup>35</sup> Vol. XXIII. p. 130) could not have been visible there. And this result, in my opinion, makes it highly probable that the eclipses quoted in the two dates Nos. 107 and 108 of S. 716 and 730 also were visible ones, and that the years of those two dates, therefore, must be taken to be expired years, a conclusion which has already been arrived at above, on different grounds.

**Lunar eclipses.** — Of the 35 dates with lunar eclipses, one (No. 100 of S. 930, for 931, of the chronological list) contains no details for accurate verification; and nine others (the dates Nos. 171, 172, 173, 187, 197 and 198 of S. 684, 730, 872, 1084 for 1085, 1276 and 1377 in Vol. XXIV. pp. 11-17, and the dates Nos. 177, 193 and 256 of S. 1080, 1103 and 1185 of the chronological list) quote lunar eclipses that did not take place on the days of the dates. Of these nine dates, two at least (those of S. 684 and S. 872) are from spurious inscriptions, and

<sup>30</sup> On this date see now Dr. Fleet's *Dynasties*, 2nd ed., p. 375, note 3.

<sup>31</sup> This date gives no weekday; in the two following dates the given weekdays are incorrect.

<sup>32</sup> This date, Monday, the new-moon day of Āshāḍha of S. 1103 expired, 'sūryyagrahāṇa-saṁkrānti-vyathpāda-ahda,' corresponds to Monday, the 9th July A. D. 1184, a day on which there was neither an eclipse nor a saṁkrānti. The date is similar to the date No. 177 of the chronological list, Monday, the full-moon day of Pausa of S. 1080 expired, 'uttarāyāṇa-saṁkrānti-vyathpāda-sāmagrahāṇa-ahda,' which corresponds to Monday, the 5th January A. D. 1150, a day on which also there was neither a saṁkrānti nor an eclipse. — I shall have occasion to mention nine other Śaka dates, and I possess six more dates with years of the Chālukya-Vikrama era or regnal years, which contain the word *vyathpāda*, used as in the above dates. With the single exception of the date No. 161 of S. 1110 current (Vol. XXIII. p. 130), all these dates are either entirely or partly incorrect. They are all found in inscriptions the language of which is Kanarese, and fall all in the two hundred years between S. 944 expired and S. 1145 current. In nine of them the weekday is Sunday, and in six Monday, but in 12 out of these 15 dates the given weekday is incorrect. Eight dates have *uttarāyāṇasamkrānti-vyathpāda* or a synonymous expression, one has *dakṣiṇāyāṇasamkrānti-vyathpāda*, one *saṁkrāṇa-vyathpāda*, one *sūryyagrahāṇa-vyathpāda*, one *sāmagrahāṇa-vyathpāda*, one *uttarāyāṇasamkrāṇa-vyathpāda-sūryyagrahāṇa*, one *uttarāyāṇasamkrānti-vyathpāda-sāmagrahāṇa*, one *sūryyagrahāṇa-samkrānti-vyathpāda*, one *sāmagrahāṇa-vyathpāda-samkrāṇa*, and one *grahāṇa-vyathpāda-samkrāṇa*. Of the saṁkrāntis so mentioned, only five took place on the given dates; of the eclipses, only two.

<sup>33</sup> This date has *Ādityandra sūryyagrahāṇa-vyathpāda*, but the eclipse took place on a Saturday.

<sup>34</sup> The earliest of these is the eclipse of the 16th June A. D. 806, date No. 59 of S. 788 expired, Vol. XXIII. p. 123. — I have ascertained that, with a single exception, the eclipses which above are spoken of as visible in India, were visible also at the particular places where the inscriptions which mention them may be supposed to come from. The exception is formed by the eclipse of the date No. 72 of S. 1118 expired (Vol. XXIII. p. 125) which was visible south of, and not very far from, Chauljādāmpur, but not at that place itself.

<sup>35</sup> This eclipse which, for S. 534 expired, was the total eclipse of the 2nd August A. D. 612, is the earliest eclipse mentioned in a date of a genuine inscription that admits of verification. The only other solar eclipses that were not visible in India, which hitherto have been found quoted in genuine inscriptions, are those of the 17th February A. D. 638 and the 2nd January A. D. 987 (*ante*, Vol. XI. p. 9, and Vol. XIX. p. 106).



three (the date of S. 872 and the dates<sup>56</sup> of S. 1080 and 1084) wrongly quote, not merely eclipses, but also *saṁkrāntis*. Moreover, what may be noted as suspicious, is, that in seven of these dates that give a weekday the day with a single exception is Monday.<sup>57</sup>

Of the lunar eclipses quoted in the remaining 25 dates all were visible in India,<sup>58</sup> excepting the eclipse of the date No. 164 of S. 411 current (Vol. XXIV. p. 10), which is from a spurious copper-plate. But of the dates with visible eclipses the weekday again is wrongly given as Monday in the three dates Nos. 157-159 of S. 1145,<sup>59</sup> 1148 and 1483 (*ibid.* pp. 8 and 9) The result is, that all lunar eclipses which are correctly quoted in genuine dates were visible in India.

#### *Saṁkrāntis.*

*Saṁkrāntis* are mentioned in 47 dates: the *Uttarāyana-saṁkrānti* in 38 dates, the *Dakṣiṇāyana-saṁkrānti* in 5 dates, a *Vishuva-saṁkrānti* in two dates, and unspecified *saṁkrāntis* in two other dates.

**The *Uttarāyana-saṁkrānti*.**—Of the 38 dates which mention the *Uttarāyana* or *Makara-saṁkrānti*, 6 give no details for verification, and in 11 other dates the *saṁkrānti* is quoted quite incorrectly. Two of these 11 dates (Nos. 168 and 173 of S. 251 and 872, Vol. XXIV. pp. 11 and 12) are from undoubtedly spurious inscriptions. The date of S. 872 and the date No. 177 of S. 1080<sup>60</sup> of the chronological list also mention, together with the *saṁkrānti*, a lunar eclipse, equally wrongly. In the date No. 355 of S. 1483 of the chronological list the *Makara-saṁkrānti* is joined with *Chaitra-sudi 5*, on which no *saṁkrānti* of any sort took place during the given year. The other quite incorrect dates are Nos. 177, 178 and 185 of S. 941, 944<sup>61</sup> and 1060 (Vol. XXIV. pp. 13 and 14), and the dates of the chronological list No. 111 of S. 957, No. 122 of S. 984,<sup>62</sup> No. 130 of S. 997, and No. 175 of S. 1079. It may be noted that the weekday of 10 out of these 11 incorrect dates is again either Sunday or Monday.

Of the remaining 21 dates six contain errors which may be corrected with some confidence. Two dates (Nos. 147 and 148 of S. 902 and 966, Vol. XXIV. p. 6) apparently quote wrong *tithis*, and three (Nos. 151-153 of S. 984, 993 and 997,<sup>63</sup> *ibid.* p. 7) wrong weekdays.<sup>64</sup> And in the date No. 156 of S. 1141 current<sup>65</sup> (*ibid.* p. 8), in which the *Uttarāyana-saṁkrānti* is connected with *Māgha-sudi 7*, either the month and the weekday are incorrect, or, and this now appears to me more probable, the *Uttarāyana-saṁkrānti* has been wrongly quoted instead of the *Kumbha-saṁkrānti*.<sup>66</sup>

There remain thus only 15 dates (out of 32), in which the *Uttarāyana-saṁkrānti* apparently has been quoted with quite correct details. And here we find that in no less than 13 cases the *saṁkrānti* took place during the *tithi* quoted by the date, *viz.*, six times (in the dates Nos. 13, 14, 23, 70 and 90<sup>67</sup> in Vol. XXIII. pp. 115-128, and in the date No. 212 of the chronological list) on the given weekday on which the *tithi* also ended or which was wholly occupied by the *tithi*; once (in the date No. 6, *ibid.* p. 114), where no weekday is given, on the day on which the *tithi* ended; four times (in the dates Nos. 123-125, Vol. XXIV. p. 1, and in the date

<sup>56</sup> These two dates contain the term *vyatīpāta*, spoken of above.

<sup>57</sup> The taking place of a lunar eclipse on a Monday is called *chāḍhāṁsi*, 'crest-jewel,' and donations on such an occasion are highly meritorious.

<sup>58</sup> They were visible also at the particular places where the inscriptions which mention them come from. The eclipse of the date No. 3 of S. 765 expired (Vol. XXIII. p. 113) was visible in Java and in India.

<sup>59</sup> This date also contains the term *vyatīpāta*.

<sup>60</sup> These dates contain the term *vyatīpāta*.

<sup>61</sup> This date, again, contains the term *vyatīpāta*.

<sup>62</sup> The days, given by the dates, here also are Sunday and Monday.

<sup>63</sup> This date, also, contains the term *vyatīpāta*.

<sup>64</sup> In S. 1141 current the *Kumbha-saṁkrānti* took place 5 h. 36 m. after mean sunrise of Thursday, the 24th January A. D. 1219, during the 7th *tithi* of the bright half of *Māgha* which ended 7 h. 56 m. after mean sunrise of the same day.

<sup>65</sup> On Saturday, the 25th December A. D. 1204, the *Uttarāyana-saṁkrānti* took place, by the *Sūrya-siddhānta*, 3 h. 54 m. (not 4 h. 59 m.) after mean sunrise.



No. 184 of the chronological list) on the given weekday, on which the *tithi* commenced; and twice (in the dates No. 101,<sup>66</sup> Vol. XXIII. p. 130, and No. 143,<sup>67</sup> Vol. XXIV. p. 5) from 4 to 6 hours before sunrise of the given weekday, on which the *tithi* ended. Differently from what is the case in the preceding dates, the *samkrānti* took place before the commencement of the *tithi*, and on the day preceding the given weekday on which the *tithi* ended, in the date No. 15, Vol. XXIII. p. 115; and the case may be said to be similar in the date No. 142, Vol. XXIV. p. 5, although no *tithi* is actually quoted in that date. As shewn by these dates, the rule for the *Uttarāyana-samkrānti* no doubt was, to quote that *tithi* during which the *samkrānti* actually took place.<sup>68</sup>

**The Dakṣiṇāyana-samkrānti.** — Of the five dates which mention the Dakṣiṇāyana- or Karkāṭa-samkrānti, not always in these terms,<sup>69</sup> only one, No. 16 of S. 999 expired (Vol. XXIII. p. 116), is regular;<sup>70</sup> and in this case the *samkrānti* took place 15 h. 2 m. after mean sunrise of the weekday of the date, after the given *tithi* which ended 3 h. 37 m. after sunrise of the same day. In the date No. 160 of S. 614 expired (Vol. XXIV. p. 9), which gives no *tithi*, the *samkrānti* took place on the weekday of the date, but the *nakṣatra* which is quoted by the date is apparently incorrect.<sup>71</sup> In the date No. 175 of S. 919 expired (*ibid.* p. 12), which quotes no weekday, the given *tithi* is wrong. In the date No. 154 of S. 1080 expired (*ibid.* p. 8) where the *samkrānti* took place before the commencement of the given *tithi*, the given weekday is incorrect.<sup>72</sup> And the date No. 174 of S. 896 (*ibid.* p. 12), which gives no *tithi*, is suspicious, both because the year of the date apparently is quoted as a current year and because the *samkrānti* did not take place on the given weekday.<sup>73</sup>

**Vishuva-samkrāntis.** — Vishuva-samkrāntis are mentioned only in the two dates No. 2 of S. 679 expired (Vol. XXIII. p. 113), and No. 184 of S. 1056<sup>74</sup> (Vol. XXIV. p. 14). The *samkrānti* of the first date, which gives no weekday, is the Tullā-samkrānti (or autumnal equinox), which took place 18 h. 53 m. after mean sunrise, before the commencement of the *tithi* of the date which ended on the following day. The *samkrānti* of the second date, which gives neither a *tithi* nor a weekday, but only a *nakṣatra*, may be the Māṣa-samkrānti (or vernal equinox), but the year of the date is wrong.

**Unspecified samkrāntis.** — Samkrāntis are also mentioned, apparently wrongly, in the date No. 187 of S. 1084 (for 1085, Vol. XXIV. p. 15) and in the date No. 198 of S. 1106 of the chronological list, both times together with eclipses. These dates contain the term *vyatpāda*, and have been mentioned before.

A *samkrānti* in the bright half of Māgha is quoted in the date No. 162 of the chronological list which does not admit of verification.

In concluding these remarks on samkrāntis, I may state that, so far as I am aware, the dates collected furnish no instance of a tropical samkrānti.

(To be continued.)

<sup>66</sup> This is the only correct date with the term *vyatpāda*.

<sup>67</sup> The original text of this date shews that the *tithi* of the date is the 11th, not the 12th.

<sup>68</sup> The same rule is furnished by the dates of the Vikrama era; see *outs*, Vol. XX. p. 413.

<sup>69</sup> The date No. 16 of S. 999 has *samkrānti-paritrārdhmad-ashu*, but the *samkrānti* must be the Dakṣiṇāyana-samkrānti, because it fell in the bright half of Āshāḍha. So far as I can make out, the *paritrārdhmas* (or investiture of the image of some god with the sacred thread) must take place on certain days of the months Āshāḍha or Śrāvaṇa, but I am not aware that it is specially connected with the Dakṣiṇāyana-samkrānti. — The date No. 160 of S. 614 has *dakṣiṇāyana-dhīmukhī bhagavati bhāskari*.

<sup>70</sup> The Sittāri plates of the Śiṅhārā Bhūja II. of S. 1113 expired (*Transactions, Lit. Soc. of Bombay*, Vol. III. p. 393) quote a Dakṣiṇāyana-samkrānti which took place on Thursday, the 27th June A. D. 1191, 1 h. 16 m. after mean sunrise, during the *tithi* of the date, which ended 14 h. 24 m. after mean sunrise of the same day.

<sup>71</sup> See above, note 45.

<sup>72</sup> The given weekday, here again, is Monday; and this date also contains the term *vyatpāda*.

<sup>73</sup> Here the given weekday is Sunday.

<sup>74</sup> The date has *vishuvanti sūti(h)tan*. — A Vishuva-samkrānti may possibly be quoted in the date No. 309 of the chronological list of which I do not possess the original text.



## THE DEVIL WORSHIP OF THE TULUVAS.

FROM THE PAPERS OF THE LATE A. C. BURNELL.

(Continued from p. 277.)

## VIII.

## MR. MÄNNER'S VARIANTS.

No. 1. — THE ORIGIN OF THE BEIDERLU.<sup>33</sup>

THERE was a Ballāl in the kingdom of Parmalē. He was happy in his palace, surrounded by his children and other relatives and all the necessities and comforts of life. He had a friend, a *pujāri*, named Sama Alwa. He was a bosom friend, from whom he hid no secrets. Sama Alwa was a brave man, and was the only man who had the privilege of extracting juice from the palm-trees in the forest belonging to the Ballāl of Parmalē. He used to come thrice a day to the *baḡa* to speak with the Ballāl, and was very faithful to him. The Ballāl had a very extensive forest in which were countless palm-trees of various kinds. No one but Sama Alwa was able to climb those trees and extract their juice. This great forest was inhabited by great numbers of tigers, *chītas*, elephants, antelopes, boars, foxes, wolves and bears. Daily, when Sama Alwa went to the forest, he took a camel with him. Early in the morning he would go and return at noon.

On a certain day he went to the forest as usual, and tied the camel to a tree; and with his knife and dry gourd he climbed a palm-tree and took the pot containing the juice and poured it into his gourd. As he was thus occupied he heard the sound of weeping. He quietly listened and came to know that it was the sound of some human being. At this he was astonished, and, intending to go and see whence the sound proceeded, he got down from the tree and placed the gourd near the camel and went to the eastward. Then he listened, but heard only a faint cry. He could not distinguish from what quarter the weeping proceeded. But as he went further and farther he distinguished the voice of a girl. Then he said to himself:—"Alas! what monster of a man is he who has forsaken a girl in this frightful forest!"

Thinking and speaking thus within himself, he went further and further, until he heard more distinctly. Still proceeding and listening carefully, he saw a large clump of thorn-bushes, in the midst of which was a young and beautiful girl. She was blind-folded and her hands were tied behind her. Seeing a girl in such a state in the forest he was moved with compassion, and spoke to her thus:—"O child, who are you? Why do you weep? How did you come here? Tell me, child."

At this, the girl cried more and more. Then he said:—"Tell me, child, and be not afraid. I have female children like yourself, my child. I have many children like yourself, my child."

At this, she said to him:—"Who are you? You must tell me who you are."

Then he said:—"I am Sama Alwa Beidya of Parmalē. Now tell me who you are, my child. Where is your native place? Whose daughter are you? What are the names of your parents?"

At this, she said:—"First of all loosen the bandages over my eyes, and set my hands at liberty; then I will tell you. I am in great pain from these bandages."

Then he said:—"I feel a doubt about you. It seems that you are a Brāhmaṇ maid. How can I touch a Brāhmaṇ maid? I do not know what to do. I am a Billavar, and may I touch a Brāhmaṇ maid?"

<sup>33</sup> This is a variant of the stories of Kōṭi and Channaya already given in this series. It is quite as quaint as those that have gone before. Mr. Männer, in writing to me under date, Mangalore, 7th June 1888, says:—"The other version of the Beiderlu (Kōṭi and Channaya) story. I think it rather a fiction, but if you wish to have it, too, I will get you a copy of it." — E. C. T.



At this, she replied :—"In extreme cases you may touch. In cases where you can prevent death, you may touch. In this fearful forest, full of tigers and bears, the wild beasts did not eat me! Even the wild beasts hate me! Please give me liberty. These wild beasts would not eat me, and thus set me at liberty."

At this, he looked to his right and to his left, and thinking there was no help for it, he exclaimed :—"Alas! to-day I am touching a Brâhman maid. And he said to her :—"My child, I touch you, calling on the name of the Lord God; there is no help for it, my child."

In this manner, with much fear, he touched her, and set her hands at liberty, and loosened and took off the bandages over her eyes. When he saw her after the bandages were taken off, she looked very beautiful. Then he said to her :—"Now, at least, tell me, my child, who you are."

At this, she said :—"I am the daughter of a Brâhman."

Then he asked her :—"Why did they leave a Brâhman maid in the forest in this manner? Who are your parents? Of what town are they? Tell me without any fear or bashfulness. You are as my sister. Tell me the name of your native town. Tell me the reason why you were left here in this condition."

At this, she said :—"You have touched me and loosened my bandages. Now, therefore, take me to your house, making me one of your own."

Then he said :—"Yes, as I have loosened your bandages I will take you home."

At this, she said :—"In that case I will tell you; hear me. If you ask me where I come from — I come from Parmajê. A Brâhman maid is like an earthen pot. A copper pot may be touched by any one, but an earthen one must not be touched by outsiders. When a dog touches an earthen pot, it is thrown away. This the custom among the Brâhmanas. If you ask my parents' names, I will not tell you. I am not married. I am a virgin maid. I am thirteen years of age. Nobody came to ask me in marriage, and as I reached puberty before marriage, they tied my hands and eyes and left me in the forest. If a girl attains puberty before her marriage, they do not allow her to remain in the town, but send her to the forest. This is the custom among the Brâhmanas."

At this, he said :—"O maid, your custom is not among other castes. Is it a sin in a girl to attain puberty before marriage? In our caste we have no such custom. We always marry after a girl attains puberty. It is very rarely that we marry before that."

Then she said further :—"There is another custom among Brâhmanas. If a little girl, still a child, should lose her husband and become a widow, she is not allowed to marry again. God has created different customs for different castes."

Then he said :—"O maid, hear me; if they leave a girl in the forest, blind-folding her and tying her hands behind her, how can she live?"

She replied :—"She must starve in the forest till some wild beast devours her."

Then he said :—"These Brâhmanas are very hard-hearted men. They do not shew any mercy to their own offspring. It would be better for them to kill her at once than to bring her and leave her in the forest in this manner. No other castes are so hard-hearted as the Brâhmanas. It seems to me that this custom is not given to you by God, but it is instituted by men themselves. God will never ordain that they should sacrifice young women to tigers and bears, to be devoured by them."

Then the girl asked him :—"Why did you come to this forest?"

He replied :—"I came to take palm-juice from the palm-trees which are in this forest. This forest belongs to the Balla of Parmajê, and I am the palm-climber of this forest. When I was on the top of a palm-tree, I heard the sound of weeping and came down to discover who was weeping; and so I found you. I have tied my camel to a palm-tree."



Then she asked him:—"Why do you want a camel?"

He replied:—"I take the palm-juice on the back of the camel. I take thirty maunds of palm-juice every day. I cannot carry it on my head. Therefore the Ballā has given me a camel. He is very kind to me. I go to his *bada* thrice a day. If I do not go, the Ballā sends for me."

Then she said:—"Hear me, Sama Alwa Beidya; you have loosened the bandages which were over my eyes. Therefore you must be my husband."

Then he said:—"O my child, I already told you, you are as my sister. I will call you *Deyi Beidyadi*. There is my sister's son, *Sayana Baidya*. He has three younger brothers. So I have four nephews. I will marry you to my eldest nephew, *Sayana Baidya*."

At this, she said:—"O Beidya, you may do with me just as you please; I am at your mercy. When *Brahmā* has written this on my forehead, what is the use of repining? If one's face is ugly, why blame the looking-glass?"

As they were thus speaking the sun rose to the meridian, and Sama Alwa, looking at the sun, said:—"It is getting late, my child; now come with me."

At this she said:—"Where else shall I go? I will follow you."

Then he slowly extricated her from the midst of the thorn-bushes, and they came to the place where the camel was. And he said to her:—"Child, stop here near the camel; I will go and climb these palm-trees and take their juice."

So saying he went and climbed the trees and took their juice and poured it into his gourd, and then came down and poured it into the pots slung over the camels. Afterwards he went with her and the camel to his house. While they were trudging on their way home, the inmates of Sama Alwa's house became anxious on account of him. Said they:—"What has become of our uncle? He used to come early every day. To-day it is very late, and yet he is not returned."

Then the nephews called their mother and said:—"Mother, uncle has not yet come. What is the cause of this?"

She replied:—"I do not know, my children."

Then they said:—"We will go to the forest in search of him."

"Wait a little," said she, "and he will soon return."

Then they came and stood in the open space before the house, and looking towards the east they saw the camel at a distance. Then they called their mother and said to her:—"O mother, uncle is coming; we see his camel."

Sama Alwa's wife hearing this came out, and looking to the east she saw a woman coming behind the camel, and was as if thunderstruck and said:—"O Rāma, O Brāhmā, O my ill-fortune! What! Has my husband become a fool?"

She thought that he had become enamoured of the girl on account of her beauty; and said moreover:—"She has deprived me of my bread. Why did not some plague take her? My husband, looking at her beauty, has become mad on her account and has brought her here. How can I look at her face now? I do not know from what town she comes."

As she was thus bewailing her lot, speaking to herself, they approached the house, and Sama Alwa's wife and his sister and her sons stood there before the house waiting for them. Then he said, pointing out his sister to the girl:—"See, my girl, that is my sister. She is to be your mother-in-law. Her eldest son, my nephew *Sayana Beidya*, is to be your husband."

Then they came to the open space before the house where Sama Alwa's sister and nephews were. The nephews at once attended to the camel and unloaded it, and took the palm-juice and kept it on a raised platform in vessels. Then Sama Alwa called his sister and said to



her:—"My sister, I have brought a daughter-in-law to you. Come and look at her well. Have you ever seen such a girl in our caste? God has graciously given us this girl. Any man who sees her beauty will never go away from her. Look at her face. How beautiful! Look at her eyes, her eyebrows, and her waist. How beautiful! Her hair is sweeping the ground. Her hair is as black as the black-bee. We shall never find another to match her. See how noble she looks. Are our girls like her?"

Then he told his sister to give her water and have her face washed, and give her milk that she might be refreshed. His sister went in and brought a pot of water and gave it to the girl; and then she brought a bowl of milk and gave it to her. The girl washed her face and hands and feet and then drank the milk. And being refreshed she sat in a reclining posture against a wall. After some time his sister came to Sama A|wa and said:—"Brother, get up, the dinner is ready, wash your face."

So saying, she gave him water. But he said:—"Sister, I will go and bathe first; meanwhile go and prepare warm water and give the girl a warm bath."

So saying, he went to the side of the well and drew up water and bathed; and having finished his bath he came into the house and there he saw that his wife had served up rice for him and also for the girl in a new plate. Then Sama A|wa called to the girl, saying:—"Daughter, come and dine."

But she was slow in answering his summons out of bashfulness. Then he said:—"Why are you slow, my child? You have joined the Billavar caste. After you have joined my caste, what have you to fear? You are now like one of us. Be quite at home here."

At this she got up and went in and sat down to take her food. She quickly finished her meal and came out. She did it so quickly that no one knew how she went, or how she took her meal, or how she came back. Then Sama A|wa finished his meal and came out and sat in the verandah. His wife brought him a bag of betel-leaves. He opened the bag and took the betel-leaves, and ate betel-leaves and betel-nut. While eating betel-leaves he called his sister and thus spoke to her:—"My sister, hear me. I was always grieving that I had no female children. Now that grief is over. God has given me a daughter. I was very desirous, if a daughter should be born to me, to give her to your son. Now God has given me this daughter instead of one of my own. So I will give this my daughter to your son. We must celebrate a marriage. We must not do everything according to our own will. We must first tell the Ballā| of Parmaje. After informing him we must inform all the leaders of our caste. We must prepare all things necessary for the marriage. We must get half a corjee<sup>23</sup> of rice prepared. We shall require oil, jaggery, cocoanuts, salt, tamarind, coriander seed and saffron, etc."

While they were thus speaking, Koragars and Holeyas and other low caste people, who were their usual customers, came to the house to drink palm-juice. Sama A|wa told the Holeyas to bring him one *mura* of salt, and told the Koragars to get baskets, etc., prepared for him. When the fishermen came to his house to drink, he told them to supply him with enough fish for a marriage feast. And when Bapts came to his house, he said to them:—"O ye sons of Sētṭis, there is to be a marriage in my house; you must do me a favor."

In this manner he told his friends, one thing to one man and another thing to another man, and so on. In the meantime the Ballā| of Parmaje sent a man for Sama A|wa, and the man said to Sama A|wa:—"The Ballā| has ordered you to come immediately with me."

Sama A|wa consented and started, and went to the Ballā| and bowed to him. Then the Ballā| said to Sama A|wa:—"O Sama A|wa, you are seldom seen. Why did you not come to me yesterday?"

<sup>23</sup> [Corjee is Anglo-Indian for 'score': see Yule, *Hobson-Jobson*, s. v. Corjee. In the text is a new and very odder form of the word which may help to the tracing of its obscure origin. — Ed.]



He replied:—"Yesterday I could not come for something has happened. I hope you have already heard of it."

Then the Ballā said:—"If something has happened, why did you not tell me?"

"As I was starting to come here in order to tell you," said Sama A|wa, "your servant came to call me, and I have accompanied him."

On this the Ballā said:—"O Sama A|wa, tell me what has happened in your house."

Then Sama A|wa began from the beginning and related to him the whole story, and the Ballā of Parmale said to him:—"You have no daughters. Therefore, God has given you this daughter. Marry her to your nephew."

To this he replied:—"So think I, and I do according to your commands."

Then the Ballā asked him:—"When are you going to give her in marriage? Ask me for whatever you want. Do not be afraid."

Then he said:—"Everything requires your help."

Then the Ballā said again:—"Ask me whatever you may want."

Then he said:—"Up to this day I have never once given a big feast. Therefore, this time I must give a feast to all my castemen in this town. If I do not, they will excommunicate me."

Then the Ballā asked him:—"O A|wa, tell me how much you will require."

He replied:—"Sir, I shall require half a corjee of rice. I want your help in this. This is the chief item."

Then the Ballā said:—"O Sama A|wa, why are you afraid? I will help you. I will give you whatever you require."

Then Sama A|wa replied:—"It is true that you will give me this now. But must I not return it afterwards? What shall I say of a feast which is to be given by contracting debts? Many have come to poverty and sold their lands and houses by contracting debts during marriages. If one becomes poor, the rich look down upon him. The poor man is lighter than cotton."

At this the Ballā said:—"Do not talk too much, but go home and make everything ready. Whatever is wanting I will supply."

At this, Sama A|wa said to the Ballā:—"Sir, please give me permission to go now."

"When will you come again?" asked the Ballā.

"To-morrow I will come again, Sir," replied he, and went home.

When he reached home he called his sister and said to her:—"O sister, I went to the Ballā of Parmale and saw him and spoke to him, and have come back. He told me to make everything ready for the marriage-feast, and promised to give me whatever was wanting. I told him that I was glad of the opportunity of putting some grains of rice upon my nephew's head."

Afterwards he called his nephew Sayana Beidya and said to him:—"Now we must make everything ready for the marriage. Therefore, go and take paddy from the store and get it boiled and dried, and get rice prepared at the rate of one mura a day. Get half a corjee of rice (twenty-one muras) prepared."

So he went and did as his uncle had ordered him. Afterwards Sama A|wa sent for the devil-priests of the stāna of Parmale. He sent also for his neighbours and others of his caste-people. He got a *pandal* raised in front of his house, and got the floor made smooth and even, and made everything beautiful. And when the devil-priests and others, who were his neighbours, came to him, he went to meet them and brought them to his house, and gave them mats,



and made them sit down, and gave them betel-leaves and betel-nuts, etc., and in this manner shewed them respect. Afterwards he told them:—"Sirs, I have intended to celebrate the marriage of my nephew Sayana Beidya. You must help me that it may be done decently. I have made everything ready according to my poor circumstances. You must help that all may be decently done."

Then they asked him:—"When have you fixed the day for the marriage?"

"How can I fix the day without consulting you?"

Then they asked him:—"Do you wish to fix the day soon? Have you made everything ready?"

He replied:—"I have made some things ready. The Ballá of Parmale has promised to supply whatever is wanting. Fix the day first, and afterwards we shall speak of other things."

Then the devil-priests consulted among themselves, and said to Sama Alwa:—"You must have the marriage celebrated on the ninth day of next month. It is an auspicious day."

Sama Alwa consented and said:—"By that day I will have everything ready."

Then the priests asked him:—"For what number of persons are you preparing the feast?"

"For eight hundred persons," replied he; and asked them:—"Will that be enough?"

They replied:—"It is according to your ability. We will not constrain you."

So saying, they dispersed and returned to their homes.

Then Sama Alwa said to his nephew, Sayana:—"O Sayana, the day for the marriage is postponed. What can we do? Everything takes place according to fate. Nothing occurs till the time for it arrives."

Then Sayana said to his uncle:—"The bride is already found. It is not necessary to go in search of a bride. Therefore, we can well afford to wait. But when I think of the expense, I feel very anxious. It will be necessary to invite a man from every house in the town."

At this, the uncle said:—"Be not anxious about expense. If the things which we have prepared do not suffice, the Ballá will supply us whatever we want, as he has promised to do."

"It is true he will supply us now," said the nephew, "but we will have to return it to him afterwards. We are happy when we borrow, but it is very difficult to return what is borrowed afterwards."

As they were thus speaking, Sama Alwa's sister came and said:—"What is this? You, uncle and nephew, are talking idly. Are all the necessary things ready?"

They answered:—"Yes, everything is ready."

So days went on, and the day appointed for the marriage came near. Then Sama Alwa one day went to the devil-priests of the town, and said to them:—"O Beidyas, the day appointed for the marriage is come near."

"How many days hence will it take place?" asked they.

"After three days," said he.

"How many persons are you going to invite to the marriage-feast?" asked they.

"One person from each house," said he.

"Yes, that is right," said they: "if you invite one person from each house, you will get one load from every house, and it will not be necessary for you to buy vegetables, etc."

When he had finished talking with them he said:—"Now, it is getting late, therefore, I will go."



Then they said: — "Yes, you may go now. We will come to you to-morrow evening."

So he returned to his house, and the next evening the priests came as they had promised. When they were yet at a distance from the house, Sayana Beidya saw them and said:— "O uncle, the priests are coming."

At this, he took his kerchief and put it on his shoulder and ran out to meet them. Having met them at a short distance from the house, he brought them to it, and made them sit on a mat, and gave them betel-leaves and betel-nuts, and thus honoured them. They remained at his house that night. When the time for supper drew nigh, Sama A|wa gave them water to wash their feet and hands. And they washed their hands and feet and prepared to take their meals. Rice and curry were served, and they took their meals. Afterwards they went to sleep. Early in the morning they got up, and called Sama A|wa to shew them the necessary things that had been prepared.

"If we do not see the things that have been prepared," said they, "to-morrow we will be put to shame if anything be wanting."

Then Sama A|wa took them to the godown and shewed them the things which had been prepared. Then they came out and sat down, and asked Sama A|wa whether he had sent invitations to all the people of the town or not.

"I have invited all in this town," said he; "they will all come this evening. We should prepare one meal for them to-night."

Accordingly, in the evening, men, women and children came to his house. The sister of Sama A|wa received them, and spread mats for them, and made them sit down, and gave them betel-leaves and nuts, and thus shewed them respect. Sama A|wa's wife brought lamps and kept them in the rooms and lighted them. All the neighbours who came to the marriage helped them in preparing for the feast. Vegetables of various kinds were brought and cut into small pieces and made into curry, fowls were killed and prepared in curries of various kinds, sweetmeats were made, rice was boiled, and everything was made ready for the marriage day. Guests began to come in, relatives and friends came, and all were made to sit in the marriage-pandal. Then the devil-priests of the *stāna* came and sat in the place of honour. They called Sama A|wa and asked him if the bridegroom was ready. So the bridegroom and the bride adorned themselves, and were brought and made to sit in the raised spot reserved for them. Then the women of the town who had come to the marriage sat in a semi-circle before them. The men sat on one side, the chief men of the caste in the front row. They called Sama A|wa and told him to perform the marriage ceremony. He called his sister to him to join him in pouring out water. She said: — "O brother, do it yourself with your wife. Pour water, you and your wife, and give Deyi Beidyadi in marriage to my son."

Then he asked the priests of the *stāna* whether they consented to what his sister had said. They replied: — "If you agree to it, we also agree."

He asked his relatives and friends, and they also consented. Then he stood up and called Sayana Beidya to him and told him to stand with his face to the east; and next he called Deyi his own daughter and told her to stand with her face to the west, and made them give to each other their right hands, and took a water-pot and poured out water, and gave the bride to the bridegroom. Then asked the priests what he should do next.

"Now let the bridegroom and the bride sit down," said they, "and let the relatives and friends sprinkle rice upon them."

Then, one by one, they went and gave money into the hands of the bride and bridegroom, and sprinkled rice upon their heads. Afterwards, when the *shesa* (the sprinkling of rice) ceremony was over, all the men and women stood up, and taking rice in their hands, threw it simultaneously upon the bride and the bridegroom, blessing them at the same time, saying:—



"May you live till the sun and the moon cease to shine. May you live till your hair becomes white. May you get children and grandchildren, and may you increase abundantly." Then the priests told Sama A|wa to present a new *dhotra* to the bridegroom and a new *skirt* to the bride. Then the bride and bridegroom put on the new clothes and came and prostrated themselves before their relatives and friends, who blessed them and said: — "May God bless you with long life and save you."

Then the priests said: — "Now, make haste; it is getting late; the rice and curry is getting cold; let the guests sit down to dinner." Then all the guests went out of the *pandal*, and servants came with brooms to sweep the place. Afterwards, the chief men of the caste came and made all the people sit in rows, and pieces of plantain-leaves were placed before each person. The relatives and friends were made to sit in the front rows; and all were made to sit down according to rank. Those who had come uninvited were made to sit in the hindmost row. Then rice was brought and served, and curry was brought and served. Then they were told to begin to eat. Then they began to eat. Afterwards *payasa*<sup>34</sup> was served, and over the *payasa* sugar was served plentifully. All the people partook of as much as they liked, and were satisfied, and said that they had never tasted such a good dinner. So they arose from their dinner, and the plantain-leaves on which they had eaten were all removed and given to the Koragars. The Koragars found on the plantain-leaves quantities of rice, which had been left by the eaters; and they ate it and were glad. So the *pandal* was swept and cleansed, and again a second party<sup>35</sup> sat down to dinner; and after they finished their dinner, a third party<sup>36</sup> sat down to dinner. After all had thus finished their dinner, all the guests sat down; and the chief men of the caste and the priests of the *stana* called Sama A|wa and said to him: — "O Sama A|wa, none have ever prepared so well for a marriage-feast as you have. God's blessing is upon you. You are a fortunate man."

Some indeed said: — "He would not have found a girl in the forest, if he were not a fortunate man."

Then they said to Sama A|wa: — "Now, we will go."

Then he said, clasping his hands: — "You helped me in celebrating the marriage of my nephew. As you have been so kind, this marriage has been celebrated with much success."

At this, they said: — "Do not compliment us; all has gone off so well on account of your good fortune; we have done nothing. Now we are going."

Then he gave them betel-leaves and nuts, etc., and shewed them respect. So they went away gladly. Then his relatives also prepared to go. But he prevented them, and said: — "You must stay here four days more." So they stayed.

On the next day Sayana Beidya said to Sama A|wa: — "O uncle, to-day I will go to the forest to bring palm-juice."

When he said this in the presence of the relatives and friends, Sama A|wa said to him: — "O nephew, hear me; you cannot go to the forest. It is infested by numerous wild beasts, such as tigers and bears; therefore, you cannot go."

At this, he said to his uncle: — "If you say this, when shall I be able to go to the forest? You are getting old now; and you will not be able to work always; therefore I must begin to do this soon. Therefore, in future, when you are going to the forest, you must take me with you."

Then he said to his nephew: — "So be it, accompany me to the forest from to-morrow. I will take you to the forest for some days."

<sup>34</sup> A thick gruel-like preparation made of cocoanut juice, jaggery, rice and pulse.

<sup>35</sup> I. e.; those who had not taken their meal at the first time.

<sup>36</sup> I. e., those who were employed in serving their guests, etc.



So, from the next day, Sama A|wa took his nephew with him to the forest, and taught him everything. Afterwards, Sayana Beidya continued to go to the forest to draw toddy from the palm-trees of the forest of Parmaje. After some days the relatives of Sama A|wa who had come for the marriage returned to their homes.

So, as days went on, Deyi Beidyadi proved to be a very wise and careful housewife. She also knew many medicines, and by her prescriptions she cured many diseases. Her fame spread in all directions, and many who had diseases consulted her, and took her medicines, and were cured. In course of time she conceived, and became pregnant within a year after her marriage. When her mother-in-law came to know it, she informed her brother, and said: — "O brother, our Deyi Beidyadi has become pregnant."

To this, he replied: — "God has been gracious to her, and He will be with her and bless her. We need not have any anxiety on account of her."

In this manner he encouraged her. While they were thus talking, a man came from the Ballā| to call Sama A|wa. So Sama A|wa at once accompanied him to the Ballā|'s *duḍu*. The Ballā| was sitting on the throne. Sama A|wa went and prostrated himself before him. Then the Ballā| told Sama A|wa to rise. A stool was brought and given to Sama A|wa and he sat upon it. Then the Ballā| inquired of Sama A|wa about his welfare, and of his family. He replied that he and his family were very well and happy. The Ballā| thereupon said that he had intended to give him a present after the marriage of his nephew. Sama A|wa said: — "O Sir, everything we enjoy is on account of your bounty. Then why should you give us a present?"

At this, the Ballā| said: "As you are my friend, the palm-climber of my forest; therefore I ought to give you a good present."

At this, Sama A|wa said: — "The rice and the salt we eat is yours. What need is there that you should give us any present?"

But the Ballā|, not minding these words, called his accountant and told him to go and bring twelve pagodas. He brought them and gave them to the Ballā|. The Ballā| called Sama A|wa, and gave him the twelve pagodas. Sama A|wa stretched forth his hands, bowed his head, and took the pagodas, and thanked the Ballā| for his present. The Ballā| said to him: — "O Sama A|wa, you must take these twelve pagodas, and get a golden bangle prepared out of them, and wear it upon your wrist. This is my present to you. Next year I will give you besides a golden chain to put on your wrist."

He replied: — "O Sir, by your kindness alone I am living comfortably."

At this the Ballā| said: — "You get me fifty pagodas every year for the toddy you draw out of the palm-trees of the forest of Parmaje. If it were not for you, I would not get so much. There is none so bold as to go to the forest. A stupid fellow will not be able to supply your place. If my tenants are rich and able to pay, I shall not become poor."

Then Sama A|wa said: — "May I speak one word to my master? If you will not be displeased with me, I will say it."

Then the Ballā| ordered him to say on. Then he said: — "O Sir, I wish to give a small present to you. I wish to give you a pair of racing-buffaloes."

Then the Ballā| said: — "What! A pair of racing-buffaloes? Why do you wish to give me such a big present? I think that the present which I have given you is a very small one. A land-lord may give presents to his tenants. But a tenant will be ruined if he thinks of giving presents to the land-lord."

At this, Sama A|wa bowed to the Ballā| and humbly besought him to receive his present of a pair of racing-buffaloes, and not to be displeased with him. At this the Ballā| at last



consented. Then Sama A|wa took leave of the Ballá| and returned home. As soon as he reached home, he called his nephew Sayana Beidya to him and shewed him the twelve pagodas which the Ballá| had presented to him. The nephew seeing the gold was delighted and said :— "The Ballá| gave us such a present. What have we given to him?"

At this the uncle said :— "I intend to give him a pair of racing-buffaloes as a present. What do you say to that?"

To this the nephew said :— "I agree to whatever you do."

Then he called a servant and told him to bring the pair of racing-buffaloes. When they were brought, he told the servant to give them food and drink. So they ate their food and drank as much as they wanted; and afterwards Sama A|wa and his nephew Sayana Beidya and a servant took the pair of racing-buffaloes to the palace of the Ballá| of Parmale. The ornaments of the buffaloes were tied in a cloth and given to the servant, and he carried them on his head. The buffaloes went first, and the servant with the ornaments followed. Then Sama A|wa and Sayana Beidya went behind. So they reached the palace of the Ballá|. The Ballá| was in the verandah. They went with the buffaloes and stood in the open space before the verandah; and when the Ballá| came towards them, they prostrated themselves before him and said :— "My lord, we have brought the racing-buffaloes."

Then he came down from the verandah and saw the buffaloes, and was very much pleased, and said :— "O Sama A|wa, how did you make up your mind to part with such a fine pair of racing-buffaloes?"

At this, he replied :— "When I once make up my mind, I stick to my resolution. We are eating your salt, and to whom else should we bring presents but to you?"

At this the Ballá| said :— "I am very much pleased with you. These buffaloes must be sent to the first race that takes place." And then he asked a question :— "O Sama A|wa, have you any more pairs of racing-buffaloes?"

He said :— "Yes, Sir."

Afterwards the Ballá| said to Sama A|wa :— "O Sama A|wa, in a few days, during the month of Kanya, I wish to go on a hunt."

Sama A|wa said :— "O Sir, before you go, please inform me; we<sup>37</sup> will accompany you."

He said :— "Yes, I will inform you."

Afterwards the uncle and nephew asked permission to return home. But the Ballá| said :— "No, you must not go away on an empty stomach. It is now late. You must take your meals here in my *budu* and then go."

But they said :— "O Sir, we are eating your salt, whether we eat here or at home."

But he said :— "Never mind; come into the verandah."

When they went to the verandah and sat down, plantain-leaves were placed before them, and food was served upon the leaves. So they took their meals, and came out and sat down. Betel-leaves and nuts were given to them. So they ate betel-leaves and nuts, and afterwards took permission of the Ballá|, and returned home. Some time afterwards the day appointed for the hunt approached. Then the Ballá| called his clerk and told him to notify to all his tenants his intention of going on a hunt, that they might be present at his *budu* on such and such a day. All were ordered to bring their weapons and come prepared for the hunt. So they came on the appointed day. The Ballá| saw them. They were about two hundred able-bodied men that assembled before the *budu*. When the Ballá| came out to see them, they all prostrated themselves before him. He was pleased with them and said :— "This evening you will take your meal in my *budu*."

<sup>37</sup> I. e., many of my relations and friends.



So, food was prepared for all of them, and they sat down in rows according to their caste, and food was served to them. And they took their meal and slept there. The next day the Ballā called them all and examined their weapons and instruments, their bows, arrows, and snares; and called Malla, the keeper of the dogs, to bring the dogs. When the dogs were brought, he was pleased with them and told the keeper to give them rice mixed with milk. So rice mixed with milk was brought and given to the dogs; but the dogs only sniffed at it and would not eat. Then the Ballā said:—"O Malla, why is it that the dogs will not eat this rice mixed with milk?"

He replied:—"They will never eat just before going on a hunt, even if you give them the most dainty food."

Afterwards he called Golla, and examined the guns and bullets and ammunition, and saw that everything was in the best possible condition. Then he called Paddyala, and told him to shew the bows and arrows, and was pleased with Paddyala, the keeper of the bows and arrows, because they were in a very efficient condition. And, in this manner, he examined everything himself; the snares, the darts and many other instruments of hunting. The men, every one of them, praised the superiority of his own instrument and boasted of his former exploits. In this manner time passed, and as it had become late, the hunt was postponed for the next day. The Ballā said:—"To-morrow, very early in the morning, before the crows alight on the ground, we must start for the hunt. To-day all of you must take your meals in my *buga*. In the meantime you must all sharpen your weapons. Your darts, arrows and all sorts of weapons must be in the best condition possible."

At this all were very glad, and every one went to mind his own business. So, on the next day, very early in the morning, they all started for the hunt with bows and arrows, darts and guns and various other instruments of destruction, and took many dogs with them. Thus they went out to hunt. The Ballā also went with them. When they reached the great forest of Parmale the day began to dawn. The Ballā gave them orders. He stationed half of them in such places that the wild beasts must pass them. He sent the other half with the dogs into the forest, telling them to make as much noise as possible and frighten the wild beasts and drive them before them. They took great sticks and struck at thickets and bushes, and made a great noise. Though they were quite tired they did not find any wild beasts. So they returned quite tired and without finding a single wild beast; and said to the Ballā:—"It seems that the moment of our starting was not auspicious. Otherwise in this great forest, where tigers, bears and wolves and such wild beasts abound, we must have found some wild beasts."

Then the Ballā made a vow and said:—"If I get at least one wild beast, I will give a *Tambula* to the Bhūta in our house."

After the Ballā had said this, they again started and began to beat at the thickets and bushes and halloed, and yelled and made as much noise as possible. Then a big boar came in sight, and the dogs at once gave chase and overtook it; and as it came to the place where the hunters were stationed, Golla the hunter fired at it and the bullet took effect and the boar fell down and rolled about and writhed in agony. Then they speared it and killed it. The Ballā was told of this, and was very glad, and came eagerly to see. As he was coming a kind of poisonous thorn pierced his leg below the knee. Blood began to flow from the wound, and he fell down insensible. When Sama Aḷwa came near he saw the Ballā in a state of insensibility. At once he tore off a big piece of cloth from his *dhotra* and tied it to the Ballā's leg and tried to stop the bleeding. He called to the Ballā, but the Ballā could not speak. His face became pale. Then a young coconut was brought, and a little of its water was put into his mouth and some was sprinkled on his face. After some time he became conscious. Then he was slowly lifted up and carefully laid in the palanquin and brought back to the *buga*. After a time his leg became swollen, and a great burning



sensation set in. As soon as he reached the *budu* physicians were called in. The most celebrated physicians brought drugs and prepared medicines, and applied them to the wound. But the burning sensation increased. Then the Ballāḷ said to the physicians:—"Your medicine is useless. It has increased my pain. If I use it, I shall die."

Then another medicine-man was called in. His medicine was also given a fair trial and proved a failure. So one medicine-man after another was called in, and yet the swelling increased and the burning also became unbearable. He did not find any relief. No one dared to go to give any medicine to the Ballāḷ. Whilst he was in this miserable condition, one of his friends said:—"I have heard that Deyi Beidyadi, the wife of Sayana Beidya, nephew of Sama Aḷwa, is a very wise woman. She knows many medicines, and has cured many diseases."

A man was at once sent to Sama Aḷwa's house to fetch Deyi Beidyadi. He went to Sama Aḷwa's house and gave his message. Then Sayana Beidya said to his uncle:—"O uncle, the Ballāḷ has sent for my wife that she may go and give him medicine for his swollen leg. He has been treated by many able physicians, and yet is not cured. How will my wife succeed in curing him? Besides, she is pregnant and about to be delivered."

Then Sama Aḷwa told his nephew to call his wife. So he called her, and she came before him, and he told her the Ballāḷ's message. To this she said:—"I have not learned many medicines. After he has been treated by so many able physicians without any success, what can I do? Besides, I am not able to walk as far as the Ballāḷ's *budu*. It is true the Ballāḷ is a great man, and I am worth only three cash. But yet what can I do? If I do not go, it will highly displease him. Still I cannot go, for my time to be delivered is very near."

Then Sayana Beidya told the man who had come from the Ballāḷ what his wife's state was, and that she could not go to the *budu*. The man returned to the Ballāḷ and told him these things. The Ballāḷ at once ordered his bearers to take his own palanquin to Sayana Beidya's house, and bring the woman in the palanquin to his palace. So the bearers took the palanquin and went to Sama Aḷwa's house. Sama Aḷwa, seeing the bearers and the palanquin, asked them:—"Whence are you come?"

"The Ballāḷ of Parmaje has sent us," replied they, "to take Deyi Beidyadi to the palace. The Ballāḷ is suffering extremely, and therefore there must be no delay. Let Deyi Beidyadi come and sit in the palanquin. We will take her to the palace."

To this, Sama Aḷwa replied:—"She is in pain herself; she is meaning. I do not know how she can go to the *budu*."

The bearers replied:—"We will not stir from this place unless she comes and sits in the palanquin. Our orders are strict. We must take her, and we cannot go without her."

Deyi Beidyadi came out, and seeing the beautiful palanquin, she said:—"O Rāma, what can I do now? I am a poor Biḷḷavar woman. How can I sit in the Ballāḷ's palanquin? He is equal to a god. How can I sit in the palanquin? And yet there is no help for it."

Then she told her husband to bring a young red cocoanut, and the roots and leaves of a plant called *nekkī*, and also the tendrils and roots of sixty-four kinds of medicinal herbs. He went and brought them. She gave some presents to the bearers, and having taken her meal she put on her *sūṛī* and said:—"O God, I am not much learned in medicines. I am a very ignorant woman. O God, prosper me, that I may not be put to shame!"

So saying, she started. Then the bearers brought the palanquin before her and requested her to sit in it. But she declined, saying:—"I will never sit in the Ballāḷ's palanquin. I am a poor Biḷḷavar woman. The Ballāḷ's palanquin is not meant for such as I am."

Though the bearers constrained her, she repeatedly refused to sit in the palanquin; but determined to walk as far as the Ballāḷ's *budu*. So she kept the necessary medicines in the palanquin, and walked behind the palanquin, her husband Sayana Beidya accompanying her.



Thus she reached the *buga* and was at once brought before the Ballā]. Deyi Beidyadi saw the Ballā]'s swollen leg and said : — " O my lord, you tell me to give you medicines ; yet I am not a very clever woman in medicines. You have been treated by many wise medicine-men without success. Will you be cured by the medicine of an ignorant Bijlavar woman ? You must anyhow first make vows to some gods before I give you my medicine."

So he made vows, and she also made vows, and prepared her medicine and applied it to his leg, and also gave him three doses of some medicine to drink. Before he had finished drinking the three doses of medicine which she had given to him, she began to be in travail. The Ballā] at once ordered her to be taken to a comfortable place and sent for midwives. The midwives came and helped her ; and she brought forth twin-boys. The midwives went and told this to the Ballā] with joy. The Ballā] also was very glad, and ordered them to take great care of her and supply her with all her wants. He commended her very much and said : — " She is a very good woman. Yesterday she applied her medicines to my swollen leg, and to-day my pain is much lessened."

Then the Ballā] sent for Sayana Beidya and said to him : — " O Sayana Beidya, your wife, who was pregnant and ready to be delivered, came to me and gave me medicine, and I am much relieved. She also was delivered here last night, and has brought forth twin-boys. They are very beautiful. Go and see them and come."

So he went to the room where his wife was lying. The midwives, as soon as they saw him, told his wife that her husband was come. They came out and congratulated him on the birth of the twin-boys. So he went in and saw his wife and children and was very glad. He told the midwives to take care of his wife. He saw the infants and kissed them. Afterwards he told his wife that he would go and take leave of the Ballā] and return home, and tell the glad news to his mother and uncle and other relations. At this his wife said to him : — " When you come to me again, please bring four loads of young bamboo shoots and a load of large lemons, as a present to the Ballā] that they may prepare pickle. He supplies all my necessities and is very kind to me. We cannot be sufficiently grateful to him."

So he took leave of his wife, and went to the Ballā] and said to him : — " Sir, I went to my wife's room and saw her and the children ; I must now go to my house and tell my relatives of this glad news. Therefore, please give me leave. I will come again the day after to-morrow with my uncle."

Then the Ballā] said to him : — " Your wife has done me a great favor. Many physicians came to me and prescribed their medicines and tried to cure me ; but I became worse and worse. If it were not for your wife I should never have recovered. She has saved my life. I am very much pleased with her."

Having said this, he gave him permission to go home. So he returned home and told the glad news to his mother and brothers and uncle and everybody. All were very glad at the news. Said his mother : — " I must go and see the infants." Said his uncle : — " I must go and see the infants." His brothers also shewed much eagerness to go and see the infants. So great was their joy that every one was eager to go and see the babes. But Sayana Beidya said : — " I must go in any case. I cannot help it. Remain at home, all of you, at present. I will go with my uncle first, and after we return you can go."

So saying he silenced them. Afterwards he called some of the wild people who live in jungles, and told them to bring to him four loads of young bamboo shoots and a load of lemons. They brought these things to him. So he got men to carry the loads and went to the Ballā]'s *buga* with his uncle. They laid down the loads before the verandah of the *buga*, and went and saluted the Ballā]. The Ballā] was very glad to see them, and made them to sit down before him, and said : — " Now, what names will you give to the infants ? "



At this the nephew said to the uncle :—"What shall we say, uncle? By what names shall we call them?"

His uncle said :—"Whatever names the Ballāḷ will be pleased to suggest, we will give them."

Then the Ballāḷ said :—"In this town, if any Biḷḷavar woman brings forth twin-boys, they are called **Koṭi Beidyā** and **Channayā Beidyā**. Therefore, let us call these children by these names."

So the parents called them **Koṭi Beidyā** and **Channayā Beidyā**. The grand-parents also called them by these names, and so did all their relatives and friends. Thus passed the ceremony of giving names. After sixteen days Deyi Beidyādi was strong enough to be able to get up from her bed and walk about a little. In this manner she slowly recovered. One day the Ballāḷ called his nephew and said :—"Child, that Biḷḷavar maid, Deyi Beidyādi, gave me medicine and cured me of my pain. She has saved my life. I am very grateful to her. She was pregnant and about to be delivered, and yet she came as far as my *bugis* and gave me medicine. I wish to give her some present. What shall it be, child?"

He replied :—"Give her whatever you wish. I shall raise no objection."

"I wish to give her a few acres of land and a house," said the Ballāḷ. "She has saved my life, therefore whatever I may give her will not be equivalent to what I owe her."

The nephew consented and said :—"I am glad of it. I have no objection to offer."

After some days Sayana Beidyā came to the Ballāḷ and said :—"O Ballāḷ, you have been very kind to me. My wife has been under your roof many days and has been well tended and nourished by your kindness. Now, please be kind enough to send her and the children with the cradle to my house."

At this, the Ballāḷ said :—"It is not yet two months since she has been confined. She will be very weak and unable to walk."

"But," said Sayana Beidyā, "I will make her walk slowly, and I will carefully take her home."

"Then," said the Ballāḷ, "you may go to-morrow. Remain here to-night and go to-morrow early in the morning."

Afterwards, in the evening, the Ballāḷ went to Deyi Beidyādi's room, and saw her and said :—"O Deyi Beidyādi, your husband has come to take you home. You are going away to-morrow morning. As you have given me medicine and cured me, I wish to give you a present. I will give you land enough to sow four *murus* of paddy, and a house. It will produce one *corjee* of rice for you annually."

At this she said :—"Sir, you have been very kind to me and supported me in my confinement. Why should you give me land and a house? I shall be eating your salt all my life. Why then should you give me a present of land? God has been gracious to me and given me twin-boys. It is enough if you kindly send me back to my home with the cradle and the children."

So on the next day, in the morning, the Ballāḷ ordered his servants to prepare a feast of fine things for Deyi Beidyādi and her husband. He also ordered his steward to get ready a new cradle and new strings and a fine milch-cow yielding plenty of milk, in order to present them to Deyi Beidyādi when returning to her home. So the feast was prepared and Deyi Beidyādi and her husband took their meals and went to the Ballāḷ to ask the permission to return home. The Ballāḷ gladly gave them permission and sent them home together with a cradle and a cow and her calf. So they joyfully returned to their home. While they were yet afar off Sama Aḷva's sister recognised her son and daughter-in-law, and called her sons and said :—"Look



at Deyi Beidyadi, when she went from among us, she went alone. Now, when returning, many bearers with infants, cradle and cow and calf, are accompanying her!"

"Yes," said they, "fortune is smiling upon us."

So saying they came to meet Deyi Beidyadi and received her gladly and took up the infants and kissed them and took them in. Afterwards Deyi Beidyadi told her husband to go to the garden and fetch large young cocoanuts to distribute them among the coolies who had brought the cradle, and when he brought them she gave two to each cooly, and said:—"You must be tired with bringing my loads in this hot sun. You must be very thirsty: therefore, drink of these tender cocoanuts. I am poor: I cannot give you much. You know my poverty: therefore, I need not tell you."

In this manner she spoke and they were pleased, and took the young cocoanuts and drank their water and were refreshed. Afterwards she brought rice and gave them rice at the rate of half a seer to each man, and gave them curry-stuff and everything necessary to prepare their food. So they took these things and went to the side of the well, and there they prepared their food, and having eaten it and being refreshed, they took leave of Sama Alwa and his nephew, and went their way.

So as days went on these twins grew and became two very fine looking lads. One day they asked permission of their mother to go to the hills, together with the cowherd boys who tended their cattle. But she said:—

"Don't you go to the hills, my children: many big lads come there and they will quarrel with you and beat you. Don't you go there."

"O mother," said they, "we will not quarrel with others. We will play quietly between ourselves. Why should they beat us? And if they beat us, we will also beat them."

At this she said:—"O my children, if you do so, you will lose your heads. The Baṅṭ boys who come there are very proud; and if they hate any one, they will not hesitate to shed blood. Hearken to my advice."

"O mother," said they, "we will go to-day and return. We will not do any wrong to any one."

So saying, they went to the hills to play with the cowherd boys who tended the cows belonging to themselves and their neighbours. On that day, it so happened, that the two grandsons of Buddhivanta, who was the minister of the Ballā of Parmale, had come to the hills to play with the cowherd boys who tended their grand-father's cattle. They began to play at *yettu*.<sup>38</sup> In the game the cowherd boys, who were on the side of the grandsons of Buddhivanta, won all the *pichis*<sup>39</sup> from these cowherd boys. Then these boys mortgaged their *palls*,<sup>40</sup> and borrowed some nuts from them, and began to play again. Seeing this Koṭi Beidya said to Channaya Beidya:—"Brother, let us also play with them at *yettu*."

But Channaya said:—"Don't you remember how our mother warned us not to have anything to do with the Baṅṭ boys? Let us only look on at their play from a distance."

"Why are you so afraid of those boys?" said Koṭi; "are we not men like themselves? Those Baṅṭ boys: have they four eyes? They are also born of woman. We need not be afraid of them."

<sup>38</sup> This game is played as follows.—A small circle is described on the ground and cashew nuts are put down by the boys, each putting down a certain number. The players strike at the nuts from a certain distance with a flat piece of stone. When a player succeeds in driving the nuts out of the circle he wins them. If one fails to hit the nuts, the next boy strikes, and if he hits, he is allowed to strike till he fails in hitting one. Every player has the right of striking at the nuts till he fails in hitting. So one by one strike at them, and when all are driven out and the circle is cleared, the players put down the nuts again.

<sup>39</sup> The nuts which are placed within the circle are called *pichis*.

<sup>40</sup> The flat piece of stone is called *palla*.



At this, Channaya said :—"It is true, we could have played with them, but we have neither *pichis* nor *palles*. How can we play without them?"

"There is a way of doing that," said Koji. "Now I will borrow one hundred *pichis*, promising to return them with interest."

"How will you pay them back?" said Channaya.

"Oh! do you ask me how?" said Koji. "I am not like them. They only hit once or twice out of ten tries. I shall not be like them; I shall hit every time I strike, and I shall win all their *pichis* in no time. You just stand by and see the fun."

"Then do as you say," said Channaya.

One of the boys who overheard this conversation between the brothers went to the grandsons of Buddhivanta and repeated it to them. When they heard this they became angry, and said :—"Who are these that speak so proudly? Let us see them. When Billavar boys have become so proud, what is the use of our being here?"

So saying, they went towards the group with their informer. When they went there, they saw the brothers sitting in a reclining posture, stretching out their legs before them, the one across the other. Seeing the boys in this posture, the grandsons of Buddhivanta said to them :—"You, Billavar boys! You do not rise up when you see us. You are reclining with your legs before you. What do you mean? It seems that the time of your destruction is nigh."

At this, they replied :—"It is true, we are Billavar boys. Are you not also Bant boys? When you come to us, we have no need to rise up before you. We never called you. We never came to the place where you were. We are by ourselves alone."

At this, the grandsons of Buddhivanta became very angry, and said to the boys who had come with them :—"What do you see? Give them two knocks to each on their temples. Do you feel a pleasure in hearing their arrogant words?"

At this, all the boys pacified them, and said :—"Don't be so angry. This is the first time that they have come to this place. We shall meet again to-morrow, and then we can see. Let us go home to-day. Let them also return to their home to-day."

After they were pacified, all of them returned to their respective homes. The boys on both sides did not say a word of what had occurred on the cattle-grazing-hill. At night when they were going to sleep, Deyi Beidyadi asked her sons :—"How did you play to-day, my children?"

They told her how they had played at many games and enjoyed the day. But they whispered not a word about the quarrel. So she told them to go to sleep. Early in the morning on the next day they got up and provided themselves with *pichis* and *palles*, and taking their breakfast went with the cowherd boys to the hills. After reaching the hills they began to play at *yetta* with their companions. As they were playing, the grandsons of Buddhivanta came up, putting on their best suit of clothes and ornaments. They came with many cowherd boys who formed their retinue. Proudly they came to the place where the boys were playing with their companions, and stood looking at their play. But the boys did not speak a word to them. Then they were very angry, and not knowing how to contain their anger, said to the cowherd boys :—"What is this, ye boys? Why are you playing with these toddy-drawer's boys? Do you not find more respectable companions to play with?"

At this Channaya Beidya said :—"Why do you abuse us? It is true we are the children of toddy-drawers, and yet if we did not draw toddy, your fathers and mothers and wives and other relations will die of indigestion or diarrhoea.<sup>41</sup> Therefore, we save you from dying of such diseases. We are your saviours in that sense. So do not abuse us."

(To be continued.)

<sup>41</sup> The allusion is that arrack distilled from toddy is said to cure people of indigestion and many other diseases. Arrack is drunk by Bapts and other Sédres.



## BY G. EÜHLER, PH.D., LL.D., C.L.E.

The front of the apparently hexagonal stone shows in a niche, which occupies nearly its whole breadth, in high relief, five male figures, a seated one in the centre and two standing ones on either side. The standing figures are easily recognised as Buddhist monks by their shaven heads and arrangement of the dress, which leaves the right arm free. The pair of them on the proper left and the one on the proper right, who stands nearest to the central figure, join their hands (*hṛiddhāṅguli*) in adoration, and the second holds, it would seem, a garland. All four turn their faces towards the seated person. The latter, who sits cross-legged on a square stone slab, apparently covered with a cushion, raises the right hand in the manner usual with teaching or speaking persons. This posture as well as his *uṣṭrīka* and the rather full dress characterise him as a teaching Buddha. Two feet, which belonged apparently to a statue of very large size, are attached to the top slab of the pedestal. What makes the sculpture particularly valuable is an inscription in Kharoṣṭhī characters, engraved below the five figures. In the centre and on the proper left there appears<sup>2</sup> to be one line only, while on the proper right two lines are visible. With the help of some very good paper-impressions, which I owe likewise to Dr. Stein, I read it as follows:

- (1) on the proper left, — *Arog* . . .
- (2) in the centre, — *Saṅghamitrāsa Sham* (?) . . . *sa danawukhe Bu*
- (3) on the proper right, 1, 2, *dho tu . sa . .*  
1, 1, *Arog . . me . . .*

The antiquity of the so-called Græco-Buddhist sculptures has been for many years a matter of dispute. Of late Mr. V. A. Smith<sup>1</sup> and Prof. Grünwedel<sup>2</sup> have expressed the opinion that they belong, one and all, to the first three centuries of our era, and they have sup-

<sup>6</sup> *Buddhistische Kunst in India*, Berlin, 1893, p. 79 f.



ported this view with very strong and convincing arguments drawn from the style which these sculptures exhibit. The only other known inscribed piece, the Hashtnagar Pedestal, of which Mr. Smith has published an excellent photo-etching in the *Journal of the Asiatic Society of Bengal* (*loc. cit.* Plate x.), furnishes no clear and certain indications as to its age. Its inscription, a revised reading of which was first given by M. Senart<sup>2</sup> and later by myself,<sup>3</sup> is dated in the year 274 or 284<sup>3</sup> of an unnamed era, and its letters are, as it happens, such as possess no characteristic paleographic peculiarities. The new inscription makes it certain, that the Charsada pedestal belongs to the second century A. D. Hence the determination of the age of the sculptures from Gandhāra, made in accordance with the principles of archaeology, is supported, in this case, by palaeographical considerations.

### FOLKLORE IN SOUTHERN INDIA.

BY PANDIT S. M. NATESA SASTRI, B.A., M.F.L.S.

No. 42. — *A Knock on the Head of Ākiri.*

In the town of Tanjore there once lived a famous musician named Mahāsēna. He was a great specialist in singing the great tune known as Ākiri.<sup>1</sup> But it vexed him very much that this tune which he so greatly admired and which he had so carefully cultivated should be thought so inauspicious in the morning. He had a great desire to prove to the world that the idea entertained by it towards Ākiri was wrong. But, of course, he must first prove it to himself before his taking up the task of doing so to the public at large. But how to do it?

Mahāsēna argued thus with himself: — "They say that if Ākiri is sung in the morning, we cannot get any food during the whole day. All right. If I start with food in my hand, sing Ākiri first and then eat that food, will it not amount to a proof that the belief held by the people about Ākiri is wrong?"

Thus thought he, and resolved to put the idea into execution. But he could not sing as he proposed in the town, for his brother musicians and others who would recognize the tune would not permit it. So he resolved to go outside the town to some respectable distance and away from the public notice, and there put his resolution to the test. He started with food tied up in his upper cloth, and left home very early in the morning, five *ghatikās* before sunrise. Just at dawn he reached the banks of the river Vettār, whose bed was dry, as the summer season had almost set in. He walked up the bed a little distance, and chose a fine, sandy and secluded spot to sit down on and sing Ākiri. The place itself, the fresh morning, the luxuriant bamboo groves on either side the river, the thousand and one birds which had already commenced their songs to greet the rising lord of the day — all these fired the ambition of Mahāsēna to begin the Ākiri at once, and do full justice in the clear morning to the tune he had so specially cultivated. He sat down. Near him a bamboo was hanging down, and not to spoil the food by placing it on the bare sand he tied the bundle to the tip of a branch of the hanging bamboo and commenced his favourite Ākiri. A person who has specially cultivated a certain tune generally takes ten or twelve *ghatikās* time to do full justice to it,<sup>2</sup> and our hero, shaded by the extensive shadow of the bamboos behind, did not perceive the heat of

<sup>1</sup> *Notes & Épigraphie Indienne*, III. p. 161.

<sup>2</sup> *Indian Antiquary*, Vol. XX. p. 394. I regret that, when writing this note, I had overlooked M. Senart's remarks on this inscription. He certainly first recognised that Sir A. Cunningham's *embarrassance masses* is erroneous and that the month is the Indian *Pranabhapada*.

<sup>3</sup> With Sir A. Cunningham and Mr. Smith I read the figure for 200 with certainty on the photo-etching, and I think that 70 is more probably 80.

<sup>4</sup> This is the name of a tune in South-Indian music. The time for singing it is generally between 8 p. m. and 4 a. m., and it is the tune most adapted for giving vent to mournful feelings. It is most melodious, but it is considered very inauspicious to sing it after six in the morning. For there is also a belief among the musicians of Southern India that he who sings Ākiri at six will go without food during the day.

<sup>5</sup> [Have we not here a key to the endlessness of native musical performances? — Ed.]



the ascending sun, and went on singing and singing till it was midday. And why should he not? For, as soon as he finished singing, he had only to bathe in the crystal water that was running in a small part of the river and eat the food he had with him. So, without any anxiety about his going without food in consequence of singing his favourite tune, Mahāsēna went on exhausting all the several minute departments of the *Ākiri*. The more he sang the more he enjoyed his music, and above all the means devised by him to upset a prejudice. At last the song was finished, and our hero looked for his bundle of food.

Alas! Prejudice had won the day. His bundle was no more within his reach, but was hanging high above him just as he had tied it on the tip of the bamboo. Now the bamboo reed has the peculiarity of bending down low at night. As the sun advances in the morning the bamboo too advances from its pendent posture, and stands almost erect during midday. This Mahāsēna did not know, nor had he brains enough to suspect it.

"So, after all, what they say about *Ākiri* is too true," thought he. And as the bamboo is not a plant which one can easily climb up, Mahāsēna had to give up his bundle of food. His upper cloth too was lost. So, with only a single cloth remaining with him, he proceeded to the waterside, bathed, finished his ablutions, and proceeded to the nearest village to beg a meal from some charitable person.

Fortunately for him he had not far to go. At a *ghaṭikā's* distance there was a Brāhmaṇ village, where a rich Mirāsadar<sup>2</sup> was celebrating the birth-day of his first-born child. On such occasions every Brāhmaṇ is freely fed, provided he is present at the time of eating. Our hero thought that an opportunity of proving to the public that by singing *Ākiri* a person does not go without food for the rest of the day was not yet lost. So he at once approached the host and requested to be fed. The Mirāsadar in reply explained to him that all the available space in the house was taken up by the Brāhmaṇs who had already commenced to eat, but said that if he would wait for half a *ghaṭikā* he could join in the second batch for meals. "As you please, Sir," said Mahāsēna, inwardly delighted, as so short a time did not make much difference, and that he would soon have his food. And was he not right? Who would refuse him food on the occasion of public feeding?

Soon the first batch of meals were over and the guests left the house after receiving betel-leaves and areca-nuts. Only a select few, about a dozen, remained for the second batch: and all these, with the exception of Mahāsēna, were the inmates of the house. Ten or twelve leaves were spread now in the hall of the Mirāsadar's house, and all the remaining diners sat down before them. Mahāsēna occupied one corner. The moment the food was served in his leaf his heart leapt with joy, not at the sight of the food itself, but at the idea that he had secured food to eat, notwithstanding that he had sung *Ākiri* that morning. Now after serving food to all, the lady of the house pours *āpōchana*-water into each diner's hand as a sign to commence, and according to this custom the Mirāsadar's wife poured a spoonful of water in the up-raised palm of Mahāsēna, with whom she commenced the *āpōchana*-ceremony that day. As soon as Mahāsēna received the *āpōchana*, he uttered aloud and in joy, even before drinking it, "A knock on the head of *Ākiri*." But, alas! before he finished the words and before he had lifted up his right palm to drink the *āpōchana*, he received several blows on his back from one or two servants of the house, who lifted him up from his seat, notwithstanding his cries and lamentations, and pushed him out, bolting the door behind. Mahāsēna cried out from the street to be allowed to explain: he wept: he begged. But no one would pity him. No one would open the gate for him.

What a world of misery! He had sat before his leaf, he had witnessed the serving of the food, he had received even the *āpōchana*, and yet he had not tasted one grain of food. "Is this all for having sung *Ākiri*? Why should I have been thus thrashed and pushed out?" Thus argued our hero.

<sup>2</sup> A landed proprietor.



By this time the second batch of diners had finished, the door was opened, and the master of the house came out. "Get away, Sir. Do not stand before me," were the first words he uttered on seeing Mahāsēna. "You are a beggar. You came to me begging for meals. What have I done to you that you should insult my wife thus? Is this your return for her having given you the *āpōchana* first?"

Our musician stood bewildered. Where and how had he abused the wife of the Mirāsadar? He ransacked his brains. He found no clue. He pleaded innocence. And again roared the master, "'A knock on the head of Ākiri' did you not say? And why should you, a beggar, say such a thing of the wife of a respectable Mirāsadar? Is it for her having given you the *āpōchana* first?"

Now unfortunately for our hero, the name of the Mirāsadar's wife was Ākiri Ammal or Ākiri. And as soon as he had spoken, every one took his words to be aimed at the good woman. However, when the whole thing was explained and the real state of affairs understood, Mahāsēna was excused and was given his food.

But it was then very late in the day. So he made up his mind never more to sing Ākiri in the mornings, and returned home a wiser man.

### MISCELLANEA.

#### SEBUNDY.

(Concluded from p. 259.)

1858. — "The Government of India request that measures may be taken for raising in the Madras Presidency a Company of Sibbundies for service in the Andaman Islands . . . . The pay of all ranks is to be the same as that of the Sibbundy Corps in Ganjam." — *Madras Consultations, August 23rd, 1858.*

1858. — "He could find no recruits owing to the rates of pay offered, men refusing to serve in the Andamans on the scale of pay of the Ganjam Sibbundi Corps." — *Letter, Madras Government to Government of India, September 13th, 1858.*

1859. — "Make arrangements for hutting the Andaman Sibbundy Corps." — *Letter, Government of India to Superintendent, Port Blair, April 29th, 1859.*

1859. — "On the afternoon of the 27th June the Andaman Seebundy Corps arrived in the transport *Malacca*." — *Letter, Superintendent, Port Blair, to Government of India, 1st July, 1859.*

1860. — "John Jones Seebundy Corps" on a wooden cross in the cemetery on Ross Island, Port Blair.

1860. — " — Jones [age — ] Andaman Seebundy Corps [diarrhoea] admitted 14th November 1860 [died 14th November 1860] Sergeant-Major." — *Register of Europeans buried on Ross Island in 1860.*

1860. — "The convicts here utterly despise the Seebundy Guard." — *Letter, Superintendent, Port*

*Blair, to Government of India, December 3rd, 1860.*

1861. — "She left for Rangoon on 4th September with the Seebundy Corps." — *Letter, Superintendent, Port Blair, to Government of India, October 2nd, 1861.*

1861. — "A guard of Seebundies has consequently been re-posted at Ryabjee and another at Mahasinghee of Chinna Kimeedy." — *Report of Captain McNeill, Agent to the Governor-General in the Hill Tracts of Orissa, 11th June 1861, in Carmichael, Vizagapatam, p. 344.*

1861. — "Sliding down Mount Tendong, the summit of which, with snow lying there, we crossed; the Seebundy Sappers were employed cutting a passage for the mules." — *Report of Captain Impey, R. E., in Gowler's Sikkim, in Yule, Hobson-Jobson, s. v.*

1864. — "A Khond, whom I had induced to join my Corps of Seebundies, joined in repelling an attack." — *Campbell, Personal Narrative, p. 242, in Macpherson's Memorials, p. 376.*

1865. — "The best arrangement he could make [in 1846] for defence by sending up a guard of Seebundies to repel the attacks upon Leinpurra." — *Macpherson's Memorials, p. 264.*

1869. — "[c. 1855, the road] twelve miles short of the town of Jeypore [in Vizagapatam] was first traced by the old Sibbundy Corps." — *Carmichael, Vizagapatam, p. 19.*

1869. — "[Viziamam Raz in 1794 wrote a letter] in which he attributed his disobedience



of the Company's orders to the restraint laid upon him by the rabble of *Sebundies* and others that had gathered round him." — *Carmichael, Vizagapatam*, p. 47.

1869. — "An attack in open day was made on the party of *Sibbandis* posted at Boorjah." — *Carmichael, Vizagapatam*, p. 233.

1869. — "The *Sibbundies* under Captain Owen, assisted by some of the *Sirdars* in the hills, promptly put it [insurrection in 1857-8] down." — *Carmichael, Vizagapatam*, p. 237.

1869. — "The *Sibbandi* Corps which replaced the detachments of the regular Army was incorporated with the constabulary, and a considerable number of the old police establishment joined the new force [in 1861]." — *Carmichael, Vizagapatam*, p. 257.

1869. — "Comparative Glossary of the Wild Tribes of the District . . . English, grantor | . . . Highland Khond, *sibonđi* | Saura, *śvukārti* ('soucar')." — *Carmichael, Vizagapatam*, p. 363.

c. 1875. — "*Sebundi* see *Sibundi* . . . *Sibandi*, Hill, militia, police." — *Bombay Places and Common Official Words*, p. 65.

1876. — "*Sibbandi*, an establishment." — *Rice, Mysore and Coorg, Vol. ii., Appendix ii., Glossary*, p. 25.

1878. — "A *Sibbundi* or Revenue Corps, 800 strong, was ordered to be raised at once [in 1795-6]." — *Morris, Godavery District*, p. 265.

1878. — "[In 1857] the campaign was continued by a *Sibbandi* or Revenue Corps." — *Morris, Godavery District*, p. 301.

1878. — "The *Sibbandi* Corps which was raised at the time of Subareddi's disturbance was reduced in and amalgamated with the Police [in 1861-62]." — *Morris, Godavery District*, p. 309.

1878. — "[In 1776] the Police of the Trivandipuram farm consisted of a *Poligar* and four watchers . . . but he had in addition to provide a force of *Sibbandi* peons in time of war for the protection of the farm." — *Garstin, South Arcot*, p. 226.

1879. — "When (1853) His Highness Sindia handed over the Panch Mahals to British management, the greatest disorder prevailed. For years the district had been in the hands of revenue contractors, who so long as they paid the amount they had bid, were allowed to manage the district as they chose. Under them was a military force, *Sibandi*, distributed through the district in outposts, *thānds*. — *Bombay Gazetteer, Vol. iii., Panch Mahals*, p. 261.

1879. — "[*s. v. sīh*, three] *si-bandi* = (1) a quarterly payment — *kaho unke hūā hī sebandi bat gāf*; (2) a tribute, a contingent; (3) a militia soldier employed in collecting revenue or in police duties, etc.; (4) charges in the revenue accounts for the maintenance of such troops. *Sibandi ughānd*, to levy or collect quarterly payments." — *Fallon, New Hindustani Dict.*

1880. — "The [police] establishment consisted [in 1877] of . . . an Arab militia, *sibandi*, 500 strong." — *Bombay Gazetteer, Vol. v., Cutch*, p. 183.

1883. — "[Before 1860] offences committed at night were under the cognizance of the *killedār*, whose *sibandis* were in charge of the city at night . . . [Up to 1870] the *killedār* *sibandi* was amalgamated with the *fanadār* sepoy and a police battalion was formed . . . [After 1875] The difference between the past and the present is this, that up till now there was no clear line of demarcation between the army and the police. The *tainādī* *sibandi* was essentially a military and an offence against the public peace was in no vague sense treated as an act of rebellion against the Sovereign." — *Bombay Gazetteer, Vol. vii., Baroda*, pp. 466-8.

1884. — "[*s. v. sīh*] *Si-bandi*, a three-monthly or quarterly payment. *Sibandi ughānd*, to levy or collect three-monthly payments." — *Platts Urdu Dict.*

1885. — "*Sibandi*. Irregular soldiery, a sort of militia or imperfectly disciplined troops maintained for the garrisons of forts and guards in towns and villages and for the collection of revenue." — *Whiteorth, Anglo-Indian Dict., s. v.*

1886. — "[In 1844-45] Independent of the rural police each *peta* or sub-division was furnished with a body of *sibandi* . . . They were armed with swords and shields and generally stationed at head-quarters of each sub-division." — *Bombay Gazetteer, Vol. xxii., Kolhapur*, p. 274.

c. 1886. — "Captain Gilmore of the (Bengal) Engineers was appointed to open the settlement of Darjeeling and to raise two companies of *Sebundy* Sappers in order to provide the necessary labour . . . Gilmore got sick; and in 1838 I was suddenly ordered from the extreme border of Bengal — *Nyacollee* — to relieve him . . . The *Sebundies* were a local corps designed to furnish a body of labourers fit for mountain-work. They were armed and expected to fight if necessary." — *Letter from Lord Napier of Magdala, in Yule, Hobson-Jobson*, p. 669.

1886. — "*Sebundy* from the Pers. *sībandi*, (*sīh*, three). The rationale of the word is obscure



to us. It is applied to irregular native soldiery, a sort of militia or imperfectly disciplined troops for revenue or police duties, etc. Certain local infantry regiments were formerly officially termed *Sebundy*. The last official appearance that we can find is in application to the *Sebundy Corps* of Sappers and Miners employed at Darjeeling. This is in the *East India Register* down to July 1869, after which the title does not appear in any official list. Of this corps if we are not mistaken the present Field Marshal Lord Napier of Magdala was in charge as Lieutenant Robert Napier about 1840." — *Yule, Hobson-Jobson, s. v.*

1866. — "Name of Prisoner, Juma | caste, Sindhi | Village, Naniāni | Taluka, Chotilā | District, Jhālāwād | . . . | Previous history of the prisoner, Juma Nathu was a sepoy in the Sibandi of Viehhiā under Jasdan [in Kāthiāwād]. He was convicted on the 7th July 1884 by the Sar Nyāyādhiś of Jasdan of causing grievous hurt by a sword in some dispute about the exaction of forced labour." — *Extracts from the Nominal Roll of a Prisoner at Port Blair, dated 6th Sept. 1886.*

1893. — "[s. v., *siṣṭāḥ*] *Sibbundy* (*sibbandi*). Hind. From above [*siṣṭāḥ*] + *bandi*, Pers. recruitment [a slip and false derivation — R. C. T.]. Militia for garrison of forts, guard in towns and villages and collection of revenue. So an establishment of clerks and peons, etc." — *Madras Manual of Administration, Vol. iii., Glossary.*

R. C. TEMPLE.

#### ZUFT.

THIS curious Anglo-Indian word is not to be found in Yule's *Hobson-Jobson*, and, though

apparently familiar enough in the Madras Presidency, has never, I fancy, been known out of it.

1808. — "The Sindias, as Sovereigns of Broach, used to take the revenues of Moolmoodars and Desoys of that district every third year . . . and called the periodical confiscation *juptee*. — R. Drummond, *Illustrations*, in Yule, *Hobson-Jobson, s. v.*

1853. — "Zabti. Sequestration, attachment, seizure of goods." — Brown, *Dict. of Mixed Telugu, s. v.*

1869. — "[In 1849] Mr. Smollett took the step of rafting the four *tilags* on the eastern side of the ghats . . . It was urged upon the regent on some sides to raft the entire estate . . . At the conclusion of his arrangements for this raft the regent returned to Headquarters." — Carmichael, *Visagapatam, p. 238.*

c. 1875. — "Japti (Marathi and Gujarati), attachment; seizing; settled landholders. Zapti, Hill, see Japti Zuptee, Hill, see Japti." — *Bombay Place Names and Common Official Words. Glossary.*

1879. — "Zabt, Rustic japat, zabti . . . seizure, confiscation, resumption, sequestration." — Fallon, *New Hind. Dict., s. v.*

1896. — "Jubtee, Juptee, etc. Gujarati japti, etc., corrupt forms of japti, see zabt [but there is no entry *zabt* in the book. — R. C. T.]. — Yule, *Hobson-Jobson, s. v.*

1893. — "Zuft *زفت* — *zabt*, Hind. from (*zabata*, Ar. to keep) (*zabitaḥ*). Attachment, distraint. Zuffy is sequestrated." — *Madras Manual of Administration, Vol. III., Glossary, s. v.*

R. C. TEMPLE.

#### NOTES AND QUERIES.

##### A MEANS OF KEEPING OFF RAIN.

THE Baniyās of a village will, if the villagers take means to propitiate the gods who may bring them rain, use *chapālīs* for a very unworthy purpose, and then expose them outside the village to shew the deity that there is no scarcity of food, and that he need not trouble to bring rain. The use of *gāf* in the lamp instead of oil may have the same object.

DENZIL IBBETSON in *P. N. and Q.* 1893.

##### MODERN JAIN ANTIPATHY TO BRAHMAN.

Pronounced outcasts in the social scale by an intolerant and powerful priesthood, the large section of Sādras scarcely dared to manifest resentment openly. But there must have been a

deep under-current of animosity all along. Of this an instance is found in a ceremony among the Sarāṅgi Baniyās of apparently ancient institution. At a marriage, and in a private apartment to which only the relatives of the parties affianced meet, the figure of a Brāhman in dough, with a stock of honey inside, is set up. The father of the bridegroom, armed with a miniature bow and arrow, topples over the effigy, which is then disemboweled, so to speak, of its honey, into which all present dip a finger and suck it.

If the embodied Brāhman were as deliciously tasted, the figurative execution might long ere this have been preluded by a substantial massacre and a social regeneration.

A. P. W. in *P. N. and Q.* 1883.



## MISCELLANEOUS SOUTH-INDIAN COINS.

BY E. HULTZSCH, Ph.D.

THIS paper has been drawn up at the instance of the Rev. J. E. Tracy, M.A., who was good enough to send me for examination a number of unpublished coins from his cabinet. To these I have added some inscribed South-Indian coins in my own collection. To Mr. E. Thurston, Superintendent of the Madras Museum, I am indebted for the loan of some interesting gold and copper coins which were lately discovered in the Anantapur, Kistna and Vizagapatam districts. The following abbreviations are used: — T. = Mr. Tracy's cabinet; M. = Madras Museum; H. = my own cabinet.

As on previous occasions, Mr. B. Santappah has again obliged me by preparing the plaster casts, from which the two accompanying Autotype Plates were copied.

No. 1. — T. Impure silver. 51½ grains.

*Obv.* — The typical squatting figure, as on Sir W. Elliot's Nos. 165 and 166. Under its left arm, the emblem of the Chōla king — a tiger, seated, facing the proper right, flanked by two lamps, and surmounted by a parasol.

*Rev.* — Same as Sir W. Elliot's No. 152 (*ante*, Vol. XXI. p. 323, No. 7) and No. 153, but the legend —

श्रीराजा	Sri-Rājara-
जदेवः	[jadēvaḥ]. <sup>1</sup>

This unique coin, as well as the gold coin with the legend *Rājaraḍja* and the first issue of the copper coins with the same legend (Sir W. Elliot's Nos. 165 and 166), may be attributed with great probability to the great Chōla king *Rājaraḍadēva*, who ascended the throne in A.D. 984-85; see *ante*, Vol. XXIII. p. 297, and *Ep. Ind.* Vol. IV. p. 68.

No. 2. — T. Impure silver. 30 grains.

The obverse and reverse are identical. Both bear the same devices as the reverse of No. 1, but the legend —

राजेन्द्र	Rājendra-
चोलः	Chōlaḥ.

This unique coin may be attributed to *Rājendra-Chōladēva I.*, the son and immediate successor of *Rājaraḍadēva*. Another coin of his, which bears his surname *Gaṅgaikōṇḍa-Chōla*, was published *ante*, Vol. XXI. p. 323, No. 7.

No. 3. — M. Gold pagoda. 51½ grains.

*Obv.* — A rude figure of Garuda, kneeling towards the proper left.

<i>Rev.</i> — {	श्री	Sri-Vi-
	हरी	ra-Hari-
	हारा	hara.

Sixteen specimens of this hitherto unknown coin were recently discovered in the Anantapur district, and sent to me by Mr. Thurston. The coin belongs to *Harihara II.* of the first *Vijayanagara* dynasty, the son and successor of *Bukka I.*, whose pagoda shows the same obverse (*ante*, Vol. XX. p. 302, No. 1).

No. 4. — T. Copper.

*Obv.* — Hanumat, advancing towards the proper left.

<i>Rev.</i> — {	हरि	Hari-
	हारा	hara.

<sup>1</sup> The reading of the second line of the legend is conjectural; only the tops of the syllables *di* and *va* are seen on the coin.



## No. 5. — T. Silver.

*Obv.* — An elephant, facing the proper left.

*Rev.* — A sword and, to the right of it, the legend —

देव	Dēva-
राय	rāya.

This specimen is the only silver coin of the Vijayanagara kings that has hitherto come to light; compare *ante*, Vol. XX. p. 301. The elephant appears also on the quarter pagodas and on part of the copper issues of Dēvarāya; see *ibid.* p. 303.

## No. 6. — H. 3 specimens. Copper.

*Obv.* — Hanumat, advancing towards the proper left.

<i>Rev.</i> —	श्रीविर	Sri-Vira-
	भूपती	Bhupati. <sup>2</sup>
	राय	rāya.

This coin was first published *ante*, Vol. XXIV. p. 26, No. 9, where the legend is, however, misread. The figure of Hanumat on the obverse connects it with Harihara's coin No. 4. **Vira-Bhūpati** was the son of Bukka II. and a grandson of Harihara II.; see Dr. Aufrecht's *Oxford Catalogue*, p. 371b, Dr. Burnell's *Tanjore Catalogue*, p. 16a, and my *First Report on Sanskrit Manuscripts*, p. iii. f.

## No. 7. — T. Silver. 31 grains.

*Obv.* — A male figure, squatting, wearing ear-rings, and holding a bow in the right hand.

*Rev.* — श्रीविर Sri-Vira.

Copper coins with the same legend are found in endless numbers and varieties in Madhurā. But no second specimen in silver is known. Sir W. Elliot attributed two copper coins of this series (Nos. 94 and 95) to the Kākatīyas or the Reddis. But, though the legend of these coins is engraved in Telugu characters, their finding-place, **Madhurā**, forces us to connect them — as was first done by the Rev. E. Loventhal in his *Coins of Tinnevely, Madras*, 1880, p. 20 — with the only Telugu dynasty which is known to have resided there, viz. the **Nāyakas**. The legend *Sri-Vira* may refer to, and may have been started by, one of the four different Nāyakas who bore the surname **Virappa**; see Mr. Sewell's *Lists of Antiquities*, Vol. II. p. 200.

## No. 8. — H. 6 specimens. Copper.

*Obv.* — A standing figure.

<i>Concave rev.</i> —	श्रीमि	Sri-Mi-
	नक्षी	nākshī. <sup>3</sup>

As remarked before (Vol. XXI. p. 326, No. 21), **Minākshī** is the name of the goddess of Madhurā and of a queen of the Nāyaka dynasty.

## No. 9. — H. 2 specimens. Copper.

*Obv.* (Tamil) — { [Ma]d[i]-  
rai.

*Rev.* (Grantha) — Tañchai(?).<sup>4</sup>

**Madirai** or **Madurai** and **Tañjai** are Tamil names of the two towns **Madhurā** and **Tanjavūr** (Tanjore). The word **Madurai** occurs also on two other coins which I have published before (Vol. XXI. p. 326, Nos. 22 and 23).

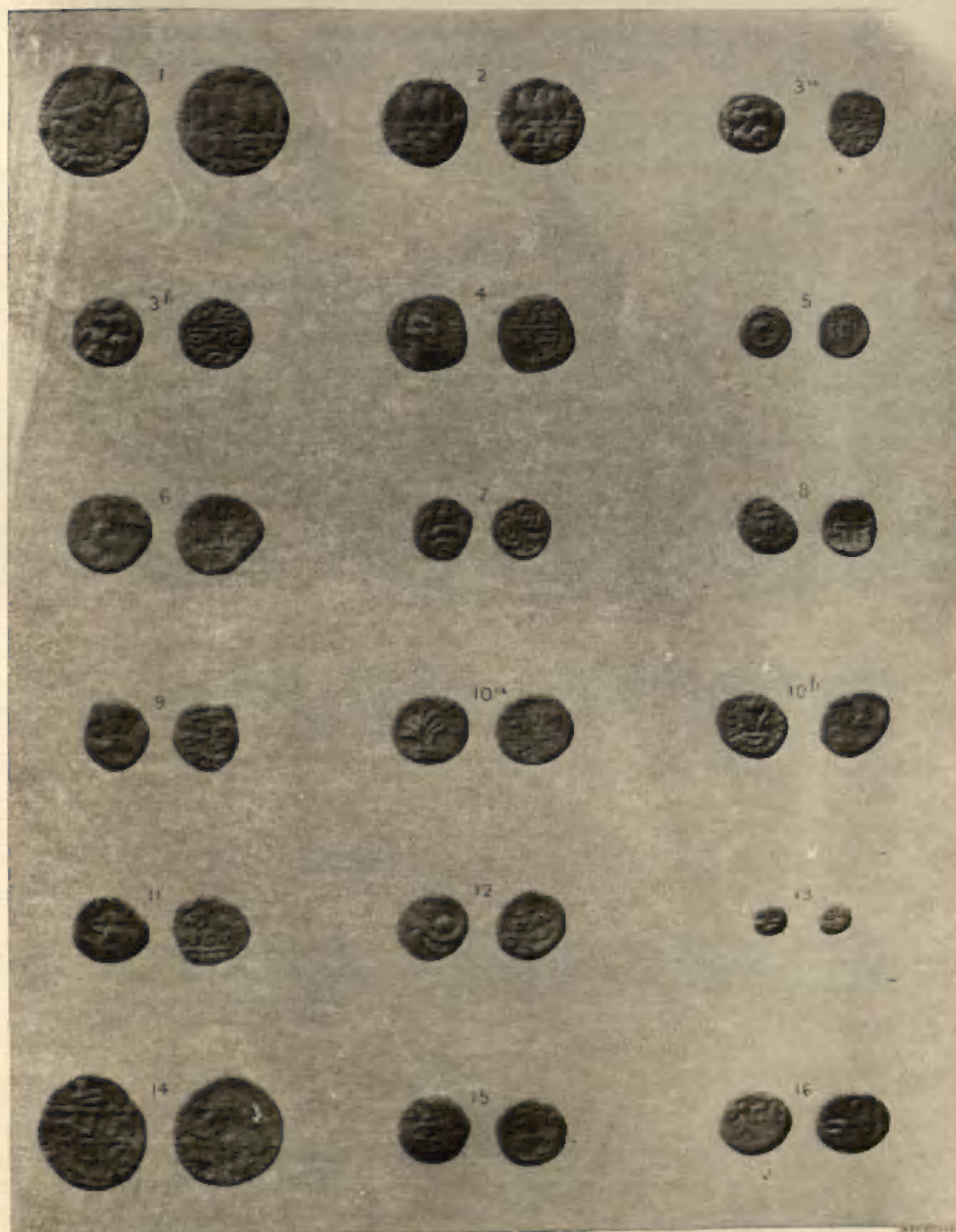
<sup>2</sup> Read *Bhūpati*.

<sup>3</sup> Read *Minākshī*.

<sup>4</sup> Read *Tañjai*. The vowel *ai*, which ought to stand before the group *ñch*, seems to be written below the line.



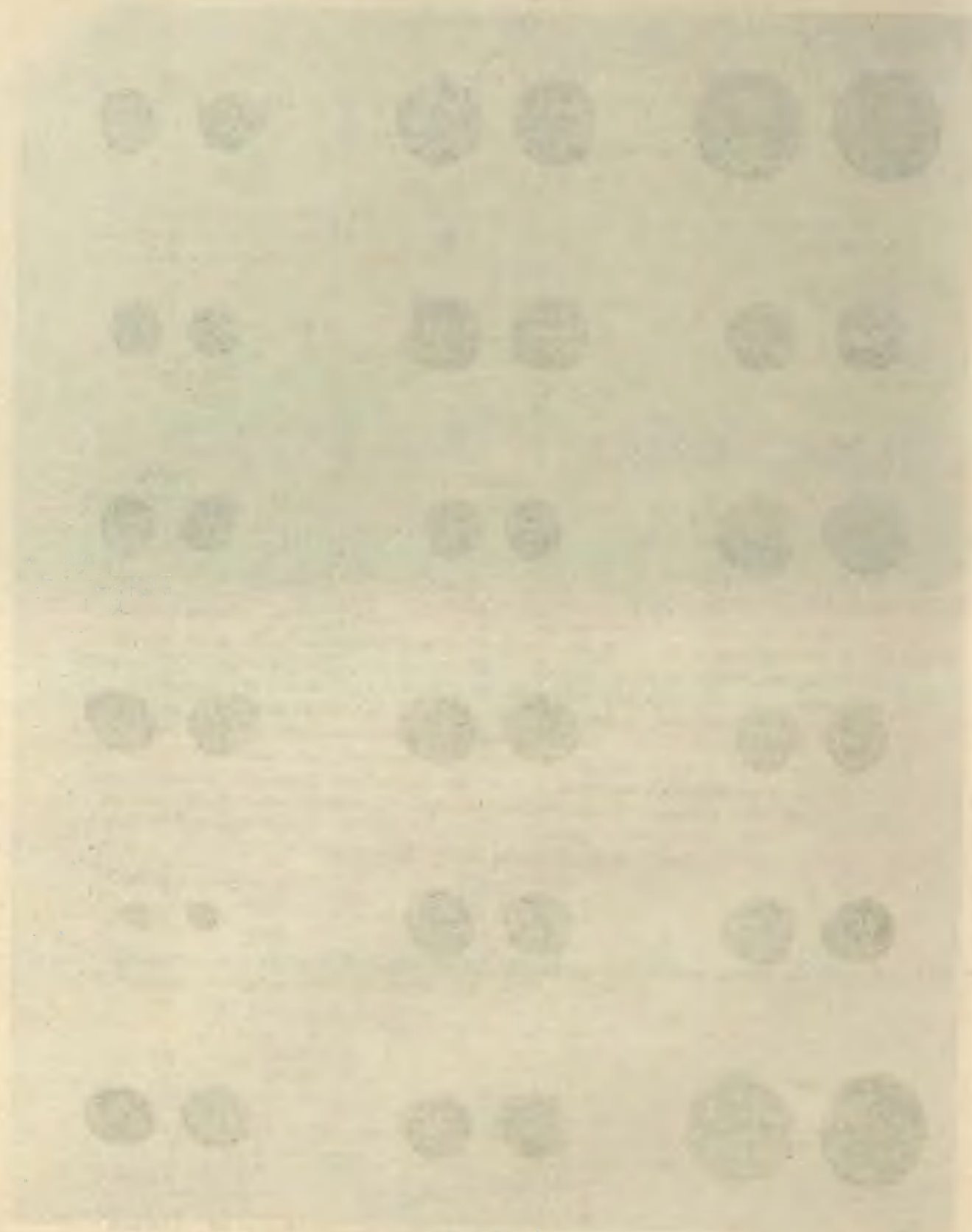
MISCELLANEOUS SOUTH-INDIAN COINS.



FULL-SIZE.

*From Casts made by Mr. B. SANTAPPAH, Curator, Bangalore Museum.*





Figures 1-24



## No. 10. — H. Copper.

Obv. — A plant.

Rev. — Same as No. 9.

## No. 11. — H. Copper.

Obv. — A star or flower.

Rev. — Same as No. 9.

## No. 12. — H. Copper.

Obv. — The sun within a crescent.

Rev. — Same as No. 9.

No. 13. — H. Gold fanam.  $5\frac{1}{2}$  grains.

Obv. —	{ श्री राजा	Srl. Rājā
Rev. —	{ छत्रा पति	Chhetrā- pati.*

This coin was first noticed in Captain Tufnell's *Hints to Coin-Collectors in Southern India*, p. 79, from information supplied by myself.

## No. 14. — H. Copper.

Obv. —	{ श्री राजा शिव	Srl. Rājā Siva-
Rev. —	{ छत्र पति	Chhatra- pati.

This very common coin was already published by Maraden, *Namismata Orientalia*, Plate xlvii. No. 1068. It is here figured again in order to shew its connection with the fanam No. 13. The title *Chhatrapati*, 'lord of the parasol,' was borne by the Mahratta kings of Satara; see Dr. Codrington's paper 'on the Seals of the late Satara Kingdom;' *Journ. Bombay Br. R. A. S.* Vol. XVI, p. 126 ff. Hence the coins No. 13 and No. 14 may be ascribed to the first Mahratta king, Sivaji (A. D. 1674 to 1680).

## No. 15. — T., H. Copper.

Obv. — God and goddess, seated.

Rev. —	{ राघु नाथ	Raghu- nātha.
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This coin may be attributed to Raghunātha, the third of the Nāyakas of Tanjāvár (*Manual of the Tanjore District*, p. 750 ff.). The name Raghunātha occurs also among the Śtūpatis of Rāmnād and the Tōṇḍaimāns of Pudukkōṭṭai; see Mr. Sewell's *Lists of Antiquities*, Vol. II. pp. 228 and 225 f.

## No. 16. — T., H. Copper.

Obv. —	मुद्रा	Mudrā.
Rev. —	{ महारा जा	Māhā- rāja.†

This piece professes to be a coin (*mudra*)\* of a *Mahārāja* who does not condescend to acquaint us with his name.

\* Read Chhatra.

\* Another specimen reads pati instead of pati.

† Read Mahārāja.

\* The same term is used on a rupee of Jaswant Rao Holkar; see Prinsep's *Useful Tables*, edited by Thomas, p. 69, note 1, and Cunningham's *Coins of Medieval India*, Plate x. No. 19.



**No. 17. — H. Copper.***Obv.* — Goddess, seated.*Rev.* — Same as No. 16.**No. 18. — H. Copper.***Obv.* — God and goddess, seated.*Rev.* — { महाराजा.<sup>9</sup>**No. 19. — H. Copper. 11 and 12½ grains.***Obv.* — A five-headed cobra and, below it, the Tamil legend *kāṇ 1* (i. e. 1 cash).*Rev.* — The Teṅgalai Vaishṇava mark and, below it, the Tamil figures 917, followed by the abbreviation for *varuṣam* (*varsha*), 'year.'**No. 20. — T. H. Copper. 16 and 17½ grains.***Obv.* — Same as No. 19, but the Tamil legend *kāṇ 2* (i. e. 2 cash).*Rev.* — Same as No. 19.

The date on the reverse of Nos. 19 and 20, if referred to the Kollam era, would correspond to A.D. 1741-42.<sup>10</sup> These coins were struck by the Travancore State; see the remarks on No. 23 below.

**No. 21. — H. 2 specimens. Copper.***Obv.* — Hanumat, advancing towards the proper left.*Concave rev.* — A double, linked C, the monogram of Charles II.

The same monogram occurs on the silver fanams of Charles II., on which see, *e. g.*, *ante*, Vol. XI. p. 315, and Mr. Thurston's *History of the Coinage of the East India Company*, p. 20. The figure of Hanumat on the obverse of No. 21 may have been copied from Vijayanagara coins like Nos. 4 and 6.

**No. 22. — H. Copper.***Obv.* — An elephant, facing the proper left.*Rev.* — 1808.

This is a new variety of another, common coin, which bears on the obverse the bale mark of the U. E. I. C. The figure of an elephant on the obverse has been evidently copied from Vijayanagara coins, just as the Hanumat of No. 21 and as the image of Viṣṇu on the Madras pagodas of the Company.

**No. 23. — Copper. 36 grains.**

This coin belongs to Mr. G. A. Hawks, 1st Madras Pioneers.

*Obv.* — A five-headed cobra and, below it, the Tamil legend *kāṇ 4* (i. e. 4 cash).*Rev.* — The Teṅgalai Vaishṇava mark and, below it, the Tamil figures 911, followed by the abbreviation for *varuṣam* (*varsha*), 'year.'

The date on the reverse has to be referred to the Kollam era and corresponds to A. D. 1735-36. According to the Rev. S. Mateer (*Madras Journal of Literature and Science* for 1889-94, pp. 64 and 66), this coin and Nos. 19 and 20 above were struck by the Travancore State and are known as *Anantaṅ kāṇ*. This name suggests that the figure of a cobra on the obverse is meant for the serpent-king Ananta, with whom the name of the capital of Travancore, Tiruvananthapuram (Trivandrum), is popularly connected.<sup>11</sup>

<sup>9</sup> Read *Mahārāja*.<sup>10</sup> See *ante*, p. 54.<sup>11</sup> In inscriptions, however, the forms Tiruvāṇṇapuram and Sīrī-mandūra, i. e. Śrī-Ānand-ūr, occur; see Ep. Ind. Vol. IV. p. 202, note 5.







The lion appears on the coins of the Hoysalas<sup>20</sup> and of the Kādambas of Goa.<sup>21</sup> But the legend of No. 28 suggests that this coin was struck by one of the Western Chālukya kings who bore the surname Trailōkyamalla.

No. 29. — M. 6 specimens. 57½ to 59 grains.

Nine punch-marks, of which five represent a lion, two the syllable *īri*, one *jaya*, and one *dēva*.<sup>22</sup>

This coin I attribute with some hesitation to one of the Western Chālukya kings named Jayasīṃha. The blank reverse of most specimens of Nos. 28 and 29 shews an irregular network of raised straight lines. Mr. Santappa suggests that these are due to scratches which were purposely made on the anvil, — a simple device which the Indian goldsmiths are practising to the present time in order to prevent the slipping of the beaten metal.

No. 30. — H. Gold fanam. 6½ grains.

Obv. — A recumbent bull, facing the proper left, with a conch in front and a crescent above.

Rev. (in two lines) — *ꣳ* *ꣳ* Sa[ṃvat\*] 3.

No. 31. — H. Gold fanam. 6½ grains.

Obv. — A recumbent bull, facing the proper left and surmounted by a crescent.

Rev. — *ꣳ* *ꣳ* Sa[ṃvat\*] 4.

No. 32. — H. Gold fanam. 6½ grains.

Obv. — A recumbent bull, facing the proper left, with a *liṅga* in front and a crescent above.

Rev. — *ꣳ* *ꣳ* Sa[ṃvat\*] 7.

No. 33. — H. Gold fanam. 6½ grains.

Obv. — A recumbent bull, facing the proper right, with the sun (?) in front and a crescent above.

Rev. — *ꣳ* *ꣳ* Sa[ṃvat\*] 5.

Nos. 30 to 33 were obtained by Mr. F. Fawcett, when Superintendent of Police in the Gañjām district.<sup>23</sup> These coins have to be assigned to the Gāṅga dynasty of Kālīṅgasagara, — the modern Mukhalingam in the Gañjām district,<sup>24</sup> — whose crest was a bull.<sup>25</sup> Perhaps they belong to the 3rd, 4th, 5th and 7th years of Anantavarman, surnamed Chōḍagaṅga, who ascended the throne in A. D. 1078,<sup>26</sup> and whose numerous inscriptions at Mukhalingam are dated both in regnal years and in years of the Śaka era.<sup>27</sup>

No. 34. — M. Copper.

Obv. — Within a dotted border, a lion, facing the proper left. Above the lion is punched on the legend —

ವಿಷಮಸಿದ್ಧಿ

Vishamasiddhi.

Rev. — Within a border of rays, a double trident, surmounted by a crescent and flanked by two lamps.

<sup>20</sup> *Ante*, Vol. XX. p. 304, note 8.

<sup>21</sup> Sir W. Elliot's *Coins of Southern India*, p. 152c.

<sup>22</sup> A similar coin has twice *dēva* and omits *jaya*. A mistake of the same kind was referred to in note 19.

<sup>23</sup> Sir W. Elliot's No. 33, a gold fanam of 6½ grains, seems to belong to the same series; but the date on its obverse is indistinct.

<sup>24</sup> *Ep. Ind.* Vol. IV. p. 188.

<sup>25</sup> Dr. Fleet's *Kanarese Dynasties*, second edition, p. 299, note 5.

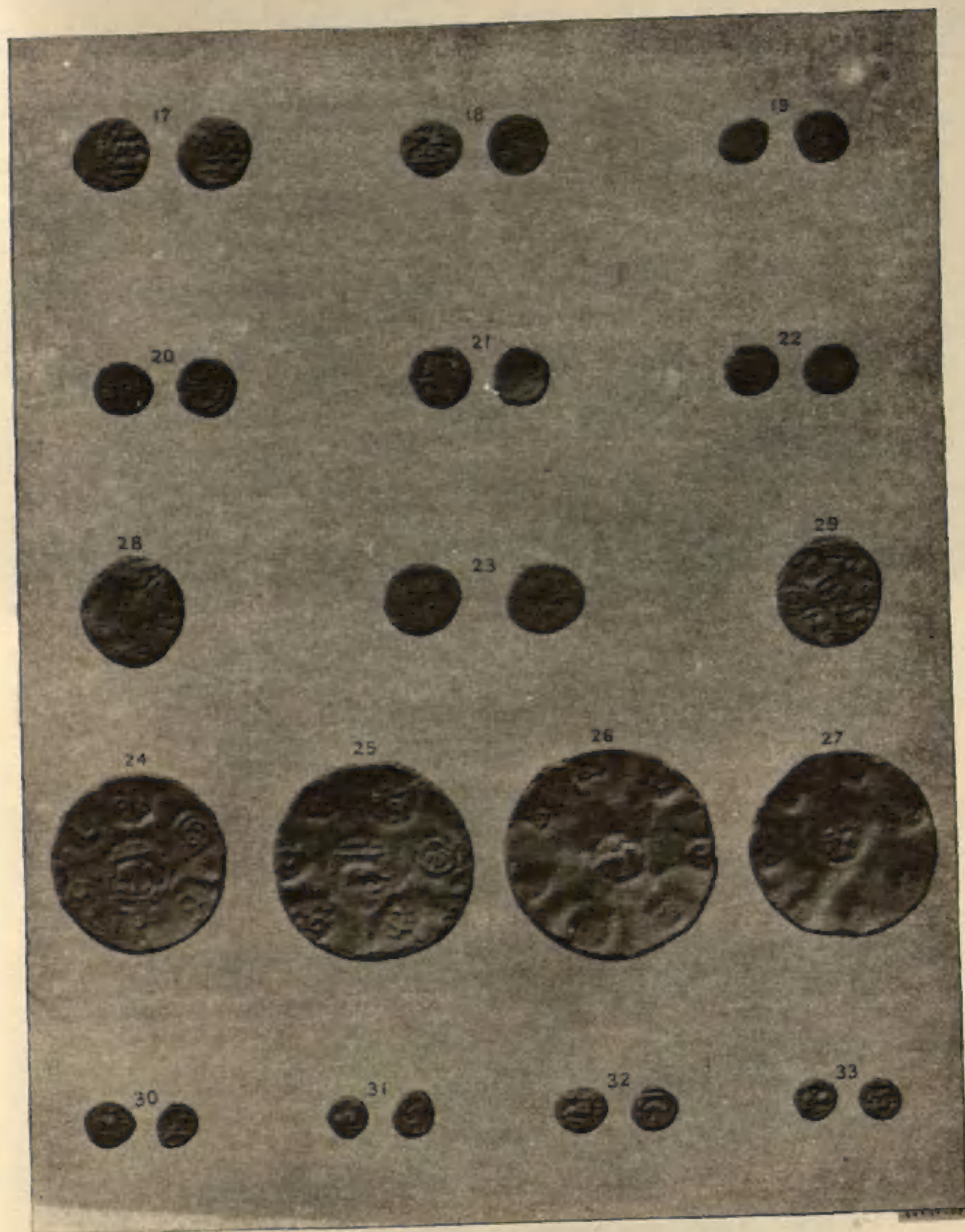
<sup>26</sup> *Ante*, Vol. XVIII. p. 182.

<sup>27</sup> See my *Annual Report for 1895-96*, p. 6.



MISCELLANEOUS SOUTH-INDIAN COINS.

Plate ii.



FULL-SIZE.

From Casts made by Mr. B. SANTAPPAH, Curator, Bangalore Museum.







After I had passed the two accompanying Plates for printing, Mr. Thurston sent me, for examination, seventy-one specimens of this coin, which had been discovered near Yellamachili in the Vizagapatam district. *Vishamasiddhi* was a surname of the first Eastern Chalukya king, Kubja-Vishnuvardhana (A. D. 615-33) and occurs on the seals of the copper-plate grants of his grandson.<sup>29</sup> Consequently No. 34 has to be assigned to the Eastern Chalukya dynasty.

## APASTAMBA'S QUOTATIONS FROM THE PURANAS.

BY GEORGE BÜHLER, Ph.D., LL.D., C.I.E.

IN the introduction to the first edition of my translation of *Āpastamba's Dharmasūtra*,<sup>1</sup> I stated my belief that *Āpastamba's* quotation from the *Bhaviṣyaṭpurāṇa*, Dh. Sū. II. 24, 6, had been taken from the original on which the existing *Bhaviṣyaṭ-Upapurāṇa* is based, and I added in a note that in my opinion our *Purāṇas* are, though not identical with, yet not altogether independent of, the *Purāṇas* which are not rarely mentioned in Vedic works. I also protested against the estimate of the antiquity of our *Purāṇas* by Prof. H. H. Wilson and others,<sup>2</sup> who hold that, one and all, they have been composed or brought into their present shape within the last thousand years, and I adduced in support of this protest the well-known mention of the *Parāṇa* or *Vāyu-Parāṇa* in Bāṇa's *Harshacharita* (circa A. D. 625). The progress of Sanskrit scholarship during the last seventeen years has enabled me to adduce in the second edition of the introduction, just printed, some facts for the greater part of my views, which formerly I put forward as mere guesses, and particularly to point out that two of *Āpastamba's* quotations from the *Purāṇas* are traceable. As the question regarding the antiquity and authenticity of the *Purāṇas* possesses considerable importance for the history of Indian religion and literature, I venture to expand here the brief notes inserted in the introduction.

The two passages of the *Dharmasūtra*, to which I refer, are the two verses, quoted in II. 23, 3-5 from "a *Purāṇa*," or possibly from "the *Purāṇas*" (see below), and the already mentioned quotation from the *Bhaviṣyaṭpurāṇa*.

The text of the former passage runs as follows : —

अथ पुराणे भोक्तृवाहरन्ति ।  
अष्टाशीतिसहस्राणि ये प्रजानीपिरर्षयः ।  
वज्रिणेनार्च्यम्णः पन्थानं ते भवशानानि भेजिरे ॥ ४  
अष्टाशीतिसहस्राणि ये प्रजां नेपिरर्षयः ।  
वज्रिणेनार्च्यम्णः पन्थानं तेनुत्सवं हि कल्पते ॥ ५

The quotation contains two mistakes, the unmetrical *पन्थानं* for the metrically correct Vedic form *पन्थान्* and the obviously corrupt and senseless *कल्पते* for *भेजिरे*. I attribute both to *Āpastamba*, who, being a Yājñik, probably cared little for grammatical and metrical correctness. The irregular Sandhis *नेपिरर्षयः* and *नेपिरर्षयः* are admissible in the ancient language, where words already modified according to the euphonic rules occasionally undergo a second change. Thus we have, Dh. Sū. I. 19, 8 *sarvatopetam* for *sarvataḥ upetam*. If we turn to the *Jyotishprachāra* section of the *Purāṇas*, the *disiecta membra* of the two *ślokas* are traceable in several of the most important works of this class. Thus the *Vāyupurāṇa* says, I. 50, 213 ff.,

<sup>29</sup> South-Indian Inscriptions, Vol. I, p. 32, note 2, and ante, Vol. XX, pp. 95 and 98.

<sup>1</sup> Sacred Books of the East, Vol. II, p. xxvii, f.

<sup>2</sup> The *Vishnupurāṇa*, p. xvi., ed. F. E. Hall; A. Weber, *Hist. Sansk. Lit.* p. 190, where Prof. Weber, however, admits that our *Purāṇas* contain much of the matter of the older homonymous works which they replaced.



after giving in verse 208 the definition of the Path of the Fathers or Manes and describing it as the abode of the Sages who assist in the successive creations : —

अष्टाशीतिसहस्राणि पुनीनां गृहमेधिनाम्<sup>१</sup> ।  
 सविनुर्दक्षिणं मार्गं श्रिता ह्याचन्द्रतारकम् ।  
 क्रियावतां प्रसंख्येया (sic) ते श्मशानानि भेजिरे ॥ २१३  
 लोकसंख्यवहारेण भूतारम्भकृतेन च ।  
 इच्छाद्वेषप्रकृत्या (sic) च वैद्युनोपगमेन च ॥ २१४  
 तथा कायकृतेनेह (sic) सेवनाद्विषयस्य च ।  
 एतैस्तैः कारणैः सिद्धाः श्मशानानि हि भेजिरे ।  
 प्रजैपिणस्ते पुनरो हापरेष्विह जज्ञिरे ॥ २१५ ॥  
 नागवीधुत्तरं यच्च सर्पाधिभ्यश्च वसिष्ठम् ।  
 उत्तरः सविनुः पन्था देवयानस्तु त स्मृतः ॥ २१६  
 यच्च ते वासिनः (sic) सिद्धा विनला ब्रह्मचारिणः ।  
 संततं (sic) ते जुगुप्सन्ते तस्मान्मृज्युर्जितस्तु तैः ॥ २१७  
 अष्टाशीतिसहस्राणि तेषामप्यूर्ध्वरेतसाम् ।  
 उवकपन्थानमर्यामाः श्रिता ह्याचनसंभवत् ॥ २१८ ॥  
 इत्येतैः कारणैः शुद्धैस्तेमृतत्वं हि भेजिरे ।  
 आभूतसंभवस्थानानमृतत्वं (sic) विभाव्यते ॥ २१९ ॥

In the *Matsyapurāṇa* the definition of the Path of the Fathers is found exactly in the same words as in the *Vāyup.* at I. 123, 96, and at 101b follows an only slightly differing version of the passage quoted : —

अष्टाशीतिसहस्राणि ऋषीणां गृहमेधिनाम्<sup>१</sup> ॥ १०१ ॥  
 सविनुर्दक्षिणं मार्गं नाभिरवाभूतसंभवम् ।  
 क्रियावतां प्रसंख्येया ये श्मशानानि भेजिरे ॥ १०२ ॥  
 लोकसंख्यवहारार्थं भूतारम्भकृतेन च ।  
 इच्छाद्वेषप्रतापैव वैद्युनोपगमाच्च ते ॥ १०३ ॥  
 तथा कामकृतेनेह सेवनाद्विषयस्य च ।  
 इत्येतैः कारणैः सिद्धाः श्मशानानोह भेजिरे ॥ १०४ ॥  
 प्रजैपिणः सप्त ऋषयो हापरेष्विह जज्ञिरे ।  
 संततिं ते जुगुप्सन्ते तस्मान्मृज्युर्जितस्तु तैः ॥ १०५ ॥  
 अष्टाशीतिसहस्राणि तेषामप्यूर्ध्वरेतसाम् ।  
 उवकपन्थानपर्यन्तं (sic) नाभिरवाभूतसंभवम् ॥ १०६ ॥  
 ते संप्रयोगालोकस्य (sic) वैद्युनस्य च वर्जनात् ।  
 ईर्ष्याद्वेषनिवृत्त्या (sic) च भूतारम्भविषर्जनात् ॥ १०७ ॥  
 इत्येतैः कारणैः शुद्धैस्तेमृतत्वं हि भेजिरे ।  
 आभूतसंभवस्थानानमृतत्वं (sic) विभाव्यते ॥ १०८ ॥

A third much more mutilated, but in some points correcter, version stands in the *Vishṇu-purāṇa*, II. 8, 90, where the preceding definition of the Path of the Fathers (verse 85) and some more verses again agree with the words of the other two *Purāṇas* ; —

सविनुर्दक्षिणं मार्गं श्रिता ह्याचन्द्रतारकम् ॥ १० ॥  
 नागवीधुत्तरं यच्च सर्पाधिभ्यश्च वसिष्ठम् ।

<sup>१</sup> I give the text exactly as it stands in the late Dr. Rājendralāl Mitra's incorrect edition.

<sup>२</sup> The text is from the edition by Janārdanaśāhāya Yāla and Anantaśāhāya Aṣṭaputra, Puṣṭi Śakasāhvat 1792.



उत्तरः सवितुः पन्था देवयानस्तु स स्मृतः ॥ ११ ॥  
 तत्र ते वशिन्ः सिद्धा विमला ब्रह्मचारिणः ।  
 संतर्ति ते जुगुप्सन्ति तस्मान्मृच्छजितश्च तैः ॥ १२ ॥  
 अष्टाशीतिसहस्राणि वर्तीनामृषेरतसाम् ।  
 उक्त्वपन्थानमर्थम्णाः स्थिता ह्याहृतसंज्ञवात् ॥ १३ ॥  
 तैसंप्रयोगाज्ञोभस्य मैथुनस्य च वर्जनान् ।  
 इच्छाद्वेषाप्रवृत्त्या च भूतारम्भविवर्जनान् ॥ १४ ॥  
 पुनश्च कानासंयोगाच्छ्रवणवेदोपशर्णान् ।  
 इत्येभिः कारणैः शुद्धास्तेस्मृतत्वं हि भोजिरे ॥ १५ ॥  
 आभूतसंज्ञस्थाननमृतत्वं विगोच्यते ।  
 वैजोक्त्यस्थितिकान्नोद्यमपुनर्नार उच्यते ॥ १६ ॥

These three passages appear to go back to one and the same enlarged version of the two *śloka*s quoted by Āpastamba. Their order has not been changed, but several *pādas*, partly changed in form, are either embedded in a mass of explanatory statements or hidden under paraphrases. The second *śloka* has been best preserved. Its first and last *pādas* appear unaltered in the *Vāgyp.* vv. 218 and 219, *Matyap.* vv. 106 and 108, *Viśṇup.* 93 and 95. The third *pāda* has received in the *Vāgyp.* and *Viśṇup.* a correct metrical form and has been remodelled on the basis of the reading *panthānam* by the substitution of *udaḥ* for the trisyllabic *utāreṇa*. The reading of the *Matyap.* *udaḥ panthānaparyantam* is, of course, merely due to a copyist's blunder. The second *pāda* of the ancient *śloka*, *ye prajāṃ neshirarshayaḥ* has been lost in all the three *Purāṇas*. But its former existence is indicated by the paraphrase, *saṃtatānā te jugupsante*, which in all the three works (*Vāgyp.* v. 217, *Matyap.* v. 105, *Viśṇup.* v. 92) precedes the first *pāda*, *ashṭāśītisaḥsraṇi*.

As regards the first *śloka* of Āpastamba's quotation, its first *pāda* occurs only in the *Vāgyp.* v. 213a and in the *Matyap.* v. 101. In the *Viśṇup.* it has been lost and verse 90, where it ought to occur, consists only of two *pādas*. The mutilation is ancient, as it is found not only in all the MSS., examined hitherto, but also in the version known to the commentator Ratna-garbha, who, according to his own statement, consulted earlier commentaries. The *Viśṇup.* has also lost the fourth *pāda* of the first verse, which, slightly modified, occurs twice in *Vāgyp.* v. 213c and 215b as well as in *Matyap.* v. 102b and 104b. The second *pāda* of the ancient *śloka* *ye prajāṃ neshirarshayaḥ* has again been torn out of its connexion and is represented in the *Vāgyp.* v. 215, merely by the word *prajāishīṇaḥ*. In the *Matyap.* v. 105a we have the same expression and the word *riśṭhāṇam*, found in v. 101, is probably another remnant. The third *pāda* has undergone a very considerable change and, though the beginning of *Vāgyp.* v. 213b, *Matyap.* v. 102a and *Viśṇup.* v. 90 agrees in sense, only the single word *dakṣiṇa* has been retained. But in a somewhat different version of the *śloka*s in the *Vāgyp.* I. 61, 99b-102, the form of this *pāda* comes closer to Āpastamba's text. We read there:—

अष्टाशीतिसहस्राणि श्लोकानि गृह्येभिनाम् ॥ ११ ॥  
 अर्थम्णा दक्षिणा ये तु विद्वान् सनाभिनाः ।  
 क्षामिहोभिणस्ते वै ये प्रजाहेतवः स्मृताः ॥ १०० ॥  
 गृह्येभिनां च संख्येयाः<sup>१</sup> मशानान्याश्च वन्ति ते ।



According to the testimony of Saṅkarāchārya's commentary on the *Chhândogya Upanishat* III. 1, p. 336 (*Bibl. Ind.*) the *Paurāṇikas*, i. e., some unnamed *Purāṇa* or *Pardṇas*, had also an abbreviated version of the two *ślokas* :—

ये प्रजानीषिरे धीरास्ते भगानानि नेत्रिरे ।

ये प्रजां नेषिरे धीरास्तेमृतत्वं हि नेत्रिरे ॥

where the second and fourth *pādas* alone have been preserved. Among the other *Purāṇas* at my disposal the *Mārkaṇḍeya*, 49-79, and the *Paṇḍurāṇa*, v. 8, 150, offer an identical verse, which is remotely connected with Āpastamba's

अष्टाशोतिसहस्राणां यतीनामूर्ध्वतिसां ।

स्मृतं येषां तु तत्स्थानं तदेव गुरुवासिनाम् ॥

The mention of the eighty thousand chaste ascetics no doubt points to an acquaintance of the authors with Āpastamba's second verse. It is thus evident that the two ancient *ślokas* possessed a wide popularity and either formed part of one of the most important *Purāṇas* or occurred in more than one, which latter supposition is not excluded by the singular *purāṇe* prefixed to the quotation. For as *purāṇa* is a generic term, it may be used in a collective sense according to the maxim *jātāc ekavachanam*. The existence of several *Purāṇas* in Āpastamba's times becomes probable by the use of the specific title in the second quotation which we have now to discuss.

This quotation extends to the two *Sūtras*, *Dh. Sū.* II. 24, 5, 6 :—

आ भूतसंज्ञाने स्वर्गमितः ॥ पुनः सर्वे बीजार्था भवन्तीति भविष्यपुराणे ।

as without *Sūtra* 5 the sentence in *Sūtra* 6 would be incomplete. A passage which reads like a metrical paraphrase of the second *Sūtra* occurs in the *Vāyupurāṇa*, I. 8, 21b :—

कल्पस्वादी कृतद्रुगे यथमे लोच्यज्यजाः ॥ २१ ॥

प्रागुक्ता वा नवा तुभ्यं पूर्वकालं प्रजास्तु ताः ।

तस्मिन्संवत्सराने तु कल्पे दग्धास्तदाग्निना ॥ २२ ॥

अप्राप्ता वास्तपोलोकं जननीकं समाश्रिताः ।

प्रवर्तन्ति पुनः सर्वे बीजार्था ता भवन्ति हि ॥ २३ ॥

बीजार्येण स्थितास्तव पुनः सर्गस्य कारणात् ।

ततस्ताः सृज्यमानान् संतानार्थं भवन्ति हि ॥ २४ ॥

In verse 23 even the order of the words has been carefully kept and the only change introduced is the substitution of *bjārtham* for the, in the later language, unusual *bjārthāḥ*. On the other hand, the *Vāyup.* contains not a single word from *Sūtra* 5, though the general sense of verse 23: agrees with it. For, according to the peculiar doctrine of the *Vāyup.*, "Janaloka is the residence of the Rishis and demigods during the night of Brahmā, and is termed Janā, because the patriarchs are the progenitors of mankind."<sup>7</sup> But at least one of its remarkable expressions *ā bhūtassanplavāt* re-appears in the three *Purāṇas*, mentioned above, in a verse which immediately precedes that regarding the eighty thousand sages who had offspring and obtained burial-grounds. Thus the *Vāyup.* I. 50, 2126 says regarding these beings :—

एवमार्यतमानास्ते तिष्ठन्त्या भूतसंज्ञान् ॥ २१२ ॥

and the identical words occur in the *Matsyap.* and the *Vishṇup.* exactly in the same position. It would seem that in this case too the ancient materials have been used twice over by the author of the *Vāyupurāṇa*.

\* The same verse is also found in the *Vāyup.* I. 8, 185 and 61, 123; *Vishṇup.* I. 6, 36.

† H. H. Wilson, *Vishṇupurāṇa*, ed. F. E. Hall, Vol. II. p. 228.



Āpastamba's quotations thus leave no doubt the *Parāṇas* of his time treated of the two topics *sargaḥ pralīnarjāś cha* "the primary creation and the reproduction of the universe," with which the well-known definition of the scope of the *Parāṇas* begins. From the same section of the *Purāṇas* come in all probability the statements, *Āp. Dh. Śd.* II. 24, 13-14, according to which the creation is the work of Prajāpati and the Sages and the bodies of the pious Sages, i. e., as Haradatta suggests, of Marichi, Vasishṭha, and so forth, are visible in the sky "most excellent and brilliant." Both agree in substance with the two passages, marked as quotations, and may be considered as condensed renderings of the teaching of the ancient *Purāṇas*. They show that the outlines of the doctrine regarding the successive creations of the universe, as taught in our *Parāṇas*, had been settled.

Both the quotations indicate that the language of the ancient *Parāṇas* was closely allied to that of the Vedic texts, and, if Āpastamba is exact, they prove too that these works contained a mixture of prose and verse. This second point is confirmed by the character of two other *Parāṇic* quotations in the *Dharmasūtra*, I. 19, 13 and I. 297. The former contains two epic *ślokas* from a *Parāṇa*, enjoining the acceptance of an unsolicited gift of food, spontaneously offered by a sinner, and the latter contains a prose passage, declaring the killing of an assailant to be no murder. I have not been able to trace them in the existing *Parāṇas* accessible to me. But I must acknowledge that my exploration of these works is far from complete.

While the identification of Āpastamba's first-mentioned two quotations is sufficient to substantiate the proposition that existing *Parāṇas* are connected with the homonymous works, mentioned in Vedic literature, various publications, which have appeared of late, permit us to assert with even greater confidence than formerly that Prof. Wilson's estimate of the antiquity of our *Parāṇas* is very much too low. Numerous quotations from these works are found already in the oldest known *Dharmasūtras*, such as Viṣṇuśaṅkara's *Mitākhaṇḍa* (ca A. D. 1100), Āparārka's *Yājñavalkyudharmasūtrasambandhā* (ca A. D. 1140), Halāyudha's *Bṛāhmaṇasamvāsa* (not long after ca A. D. 1118/19), where the *Parāṇas* are reckoned among the sources of the sacred law and considered to embody the traditions of the Rishis, ranking either on a par with, or just after, the lawbooks proper. Bérnūl's *India*, I. 130 f., written in A. D. 1630 contains an enumeration of their names and sufficient quotations from the *Aditya Vāyu*, *Matsya*, *Viṣṇu* and *Viṣṇudharmottara* in order to establish the identity of his texts with those known to us. In his notes Prof. Sachau has shown this with respect to the *Vāyu*, and the *Viṣṇu*, and I have proved it in detail for the *Viṣṇudharmottara* and the *Viṣṇudharmāḥ*, ante, Vol. XIX, p. 331. A Hindu writer of the eleventh century, the Kāśmīrian poet Kaśemendra, likewise may be cited as a witness for the existence of our *Parāṇas*, from which he has extracted his *Daśavatāracharita*.<sup>2</sup> Two hundred years before, Bérnūl and Kaśemendra Saṅkara-chārya quotes, as Prof. Deussen<sup>3</sup> has found, the *Mārkaṇḍeyapurāṇa* and calls it simply *smṛiti* the tradition of the sages and repeatedly adduces passages from "a *Parāṇa*." A further exploration of his numerous works and of the *Parāṇas* will permit us to make considerable additions to Prof. Deussen's list of quotations and will lead to further identifications. His immediate predecessor Kamārīla (ca 750 A. D.) also mentions the *Parāṇas* as sources of the sacred law. Though the published portions of his *Tantrasiddhāntikā* do not contain any of their names nor any direct quotations, they yet describe their contents with an exactness sufficient to show that he knew works similar to the *Vāyu*, *Matsya*, and *Viṣṇu*. In one place he states<sup>10</sup> that they contain *prithivīcibhāga*, the description of the earth, *vanśānukramāṇa*, the genealogies, *deśikūlaparimāṇa*, the measures of space and time, and *bhūcikatana*, predictions of the future events, all of which correspond to sections of our larger *Parāṇas*. Among the writers of the seventh century it is particularly Bāṇa (ca 625 A. D.), who frequently mentions the *Parāṇas*. He has also worked up the story of the *Devīmāhātmya* of the *Mārkaṇḍeyapurāṇa*, into his

<sup>1</sup> *Kaśmīr Report*, p. 47.<sup>2</sup> *Das System des Vedānta*, p. 36.<sup>10</sup> *Tantrasiddhāntikā*, p. 79 (Ben. Ed.). Other references to particular Paurāṇic doctrines are found pp. 245 and 255.



*Chandikāśataka*, has extracted numerous other legends, and states in the *Harshacharita* that the *Pavanaaprokta Purāṇa*, which no doubt is identical with the *Vāgup*, was read out to him by his *pustakavāchaka*.<sup>11</sup> His and his son's (Bhūṣagabhaṭṭa's) references to the *Purāṇas* are well worth a special monograph, which might also be extended to an enquiry regarding the relation of Mayāra's contemporaneous *Sūryasataka* to the *Saṃskṛt-purāṇa* and include an examination of the question, whether the Brāhma Siddhānta, remodelled by Brahmagupta in A. D. 628/9, in his time already belonged to the *Vishṇudharmottorā*.<sup>12</sup> For the present, I fear, it is not possible to trace the history of our *Parāṇas* beyond A. D. 600 or to advance anything, that will carry conviction, regarding the upper limit for their composition. It may, however, be pointed out the account of the future kings in the *Vāgup*, *Vishṇup*, *Matsyap*, and *Brahmaṇḍap*, seems to stop with the imperial Guptas and their contemporaries.

### THE DEVIL WORSHIP OF THE TULUVAS.

FROM THE PAPERS OF THE LATE A. C. BURNELL.

(Continued from page 310.)

At this, the grandsons of Buddhivanta became exceedingly angry and bit their lips and changed colour. Their eyes became red. Full of anger they went near Koṭi and Chennaya, and stood near them and said:—"What did you say? You sons of a widow! If we do not make you bleed from your noses and mouths we are not born of Banṭ mothers."

Hearing this Koṭi and Chennaya said:—"We are not born of a widow. We are born of our father. All know that you are born of a Biḷḷavar father. As for making us bleed from our mouths and noses, you cannot do it. If you dare to do so, come now, and we are ready. We shall see what we can do."

At this bold challenge the grandsons of Buddhivanta went upon them, and putting their hands on their necks, pushed them and took out of their hands by force their bag of *pickis* and their *palles*, and said:—"Go now and call your fathers." At this both the brothers tried to regain possession of their bag of *pickis*. Then the grandsons of Buddhivanta beat the brothers with their fists. They returned their blows. Then they fell upon one another and wrestled. In the meantime all the cowherd boys came and stood around to see them wrestling. After wrestling for some time Koṭi and Chennaya prevailed and put down their antagonists and sat upon their prostrate bodies. Then the cowherd boys interfered and separated the combatants and pacified them, and told the grandsons of Buddhivanta to return the bag of *pickis* to the brothers. They refused to return them; but went home and reported against their antagonists to their grandfather. At this he was highly incensed and sent his servants to Sama Aḷwa's house, ordering them to bring the two lads, Koṭi and Chennaya, to his house. So they went to Sama Aḷwa's house and said to Sama Aḷwa:—"O Sama Aḷwa, Buddhivanta, the minister of the Ballāḷ of Parmale, sent us to you, ordering us to take your two grandsons before him. Your grandsons have abused his grandsons, and beat them and felled them to the ground and sat upon their chests, and thus injured them very much. Therefore, he wants to inquire into the matter, and has sent us to take your grandsons before him. So send them with us soon."

Hearing this, Sama Aḷwa was thunderstruck. He said:—"O you servants of Buddhivanta, our boys are not such wicked boys. They could never do such things. Some one out of spite towards us must have made a false complaint against them to Buddhivanta. Our boys could never do such things. Go now and tell Buddhivanta as I told you."

At this, they said:—"Aha! your grandsons are very good lads! But you alone praise them. We know everything. So send them at once. It is getting late for us."

<sup>11</sup> *Ante*, Vol. I. p. 111; *Harshacharita*, p. 95 (Nirṇayasāgara Ed.), and especially the verse in ll. 13-14.

<sup>12</sup> See *ante*, Vol. XIX. p. 383.



In the meantime Deyi Beidyadi, the mother of the lads, happened to come out and seeing a crowd asked what was the matter. They told her that they had come to take her sons to Buddhivanta's house. Full of fear she went in and called her sons to her and asked them :—

"What have you done, my children? Tell me the truth, my children."

Then the boys, Koṭi and Chennaya, told their mother how the grandsons of Buddhivanta came and abused them, and forcibly took from them their bag of *pickis*, and thus began the quarrel; and how they tried to regain their own bag, and, in trying to do so, how the grandsons of Buddhivanta beat them with their fists, and how they returned their blows, and so on. So they told everything to their mother. Afterwards Koṭi and Chennaya came out and stood in the verandah. Then the messengers of Buddhivanta said :—"Well, now, come along with us, lads!"

"Where?" replied they.

"Before Buddhivanta : you are to appear," replied the men. "He has sent us to take you before him."

"We will not go to Buddhivanta's house. Go and tell him so," said the brothers.

Then the messengers said :—"You see, in this matter you will be ruined. We tell you plainly : if you are obstinate and refuse to come, you will be ruined. Do not blame us afterwards that we did not warn you."

They still refused to go with them. Then the messengers returned to their master.

The brothers now said to one another :—"You see brother, they will now go and complain of us, and Buddhivanta will be still more incensed at us. So we must not sit idle here. We must take some present to the royal Ballāḷ, and represent the truth of our cause before him. Otherwise we shall be proved to be the transgressors."

"Yes," said the other, "let us go at once. Before they reach Buddhivanta's house, we must reach the *buda* and represent our cause before the king."

Their father, Sayana Beidya, hearing this conversation of the brothers, approved of it and went at once to the garden of plantain-trees, and finding a very large bunch of excellent plantains, he cut it and brought it hanging on a pole carried by two men. He then said to his sons :—"Now, children, go to the Ballāḷ with this present. He will be very much pleased with this large bunch; it is so large and excellent. Represent your case to him, and he will do justice to you."

So saying he sent his sons with two men carrying the bunch of plantains hanging on a stout pole. So they went quickly and reached the Ballāḷ's *buda*. They found the Ballāḷ sitting on his throne. They went and prostrated themselves before the Ballāḷ. He told them to rise up, and then they brought the bunch of plantains and placed it before him. Then the Ballāḷ asked them :—"O ye Beidyas, have you brought this bunch of plantains as a present to me? Where did you get such a large and fine bunch?"

They said :—"O Ballāḷ, this is a small present. We came to tell you a secret. You must listen to us. Buddhivanta, your minister, hates us very much. We have done him no wrong. Therefore, you must be pleased to inquire into the matter."

At this, the Ballāḷ said :—"Well, I will inquire into the matter afterwards. But, first of all, you must pay your respects to Buddhivanta, who is my right-hand man, and you must give him a present."

At this, the Beidyas said :—"O king, in this kingdom you alone are king. Only one is entitled to receive homage. One present, one palace, one regal umbrella, one throne, one



court; one of each, not two. Therefore, there is no present for Buddhivanta. Never should there be a present for him. Then, why do you command us to give him a present?"

At this, the Ballā said:—"Why are you so angry with Buddhivanta? Tell me everything."

Then they said:—"O king, hear us. Four days ago, when we went to the cattle-grazing hill and were playing at *yettu*, the grandsons of Buddhivanta came there. At first, when they saw us, they began to abuse us; and when we kept quiet they abused us more and more. When at last, we could not bear it, we also retorted with abuse upon themselves. Not seeing their own fault, they came upon us and beat us and felled us to the ground and sat upon our breasts and put us in great distress. In the meantime, all the cowherd boys came and surrounded us, and, seeing our great distress, told them to allow us to rise. But they would not rise, and gave us more distress. Then we skillfully tried to slip from between their legs and succeeded in escaping. Afterwards they went and complained of us to their grandfather, Buddhivanta. And he sent men to take us to his house. But we refused to go to him and came straightway to the palace; because, if we should go to Buddhivanta we are afraid we will not have justice done to us."<sup>36a</sup>

"We must go to see the Ballā in whose face shines the goddess Lakshmi, whereas in our face sits Kālī. We must get rid of Kālī, and try to gain over Lakshmi."

So said the children to each other, and one of them advised the other to ask the opinion of Sayana Baidya, and he gave them his advice, and told them that he must first consult the Ballā about it. Accordingly, he went to the Ballā. The Ballā was sitting in his hall with great pomp. He had on a hat of areca-nut spathe,<sup>37</sup> which was ornamented with peacock-plumes. He had likewise adorned himself with garlands of jasmine and *kētaki* flowers. To the Ballā thus seated, Sayana humbly made obeisance.

"Come, Sayana, take a seat," said the Ballā. "What is the object of your coming here?"

He replied:—"Kālī that sits in the face of the children whom you had nourished should be driven away, and Lakshmi be invited to sit there."

To this the Ballā said:—"Have the ceremony performed according to our caste. Fell plantain trees, hang up festoons of cocoanut leaves, set up four posts of plantain trees, ceil the inner roof, and carpet the ground; rain coral on the heads of the boys and wave lamps before their faces in a plate filled with pearls. Perform the ceremony just in the same way as a Ballā would have it done."

On hearing this, Sayana Baidya returned home, and inquired of the elders who the man was that had been serving his house as a barber from the time of his ancestors. He was told that it was one *Isara Kambī*, the son of a barber, and that he was at that time living on the land of one *Kunda Bolleri Svāmi* of *Karmi Sale* in the city of *Ijja* on the *Ghāṭa*.

He then intended to write letters on palm leaves and send for him. So he enquired of his friends who it was that had been writing such letters from the time of his ancestors. He was told that the writer was a clerk named *Nārāyan Rangoji*. So Rangoji was sent for. He came and asked Sayana Baidya why he had been sent for. The latter then gave him a palm-leaf which had been dried and prepared so as to be used for writing, and asked him to write the following letter. The clerk took it and bent it and rubbed oil and turmeric on it, and asked Sayana Baidya what he should write on it. The latter dictated thus:—

"O you that have been serving as a barber from the time of my ancestors, from Sayana Baidya's house Kālī is to be driven out and Lakshmi is to be invited. Therefore, you must bring

<sup>36a</sup> [There is a hiatus in the story here, and it seems to have been taken up from this point from another bard. — Ed.]

<sup>37</sup> The areca-nut spathe is used for making various sorts of hats or coverings for the head, which are worn by all classes of *Sūdras*.



with you for that purpose all the instruments connected with your profession. Kālī is to be driven out from the faces of the children whom the Ballāḷ has caused to be brought up. Immediately on seeing this letter, in whatever dress you may be at the time, and even though you may be taking your food, you must start, taking your box with you, with the man I have sent you."

Sayana Baidya sent this letter by Vanappa Bhandāri, the son of his mother's sister. The latter then started and went to the Ghāṭa to the house of Īsara Kambi, and delivered him the letter. He opened the letter and read it. Immediately on reading it he set out, taking all his instruments with him, and came to Sayana Baidya's house.

He was asked to name all the things required for the performance of the ceremony of driving out Kālī and inviting Lakshmi. He gave the following list of things needed:—Five bundles of betel-leaves, five areca-nuts, a cocoanut, a seer of raw rice, and a seer of cow's milk. He was supplied with all the things required for his part of his business, and all the friends of Sayana Baidya assembled. A small bower of plantain trees was formed; festoons of cocoanut leaves were hung up, and the inner part of the roof was ceiled, and the ground was carpetted. The children of Sayana Baidya, together with friends who had assembled, walked round the bower. Afterwards the boys were seated within the bower, and those who assembled there sprinkled rice on their heads. First the barber sprinkled rice on their heads, afterwards Sayana Baidya and others, last of all Sayana Baidyati.

Then the barber, holding the left cheek of Koṭi in his hand, began his work on his right cheek. He shaved the front part of his head, and made figures of the sun and the moon, and on the back of the head he made figures of Bhīma and Arjuna. Thus the tonsure of Koṭi Baidya was finished. In the same manner the barber performed the tonsure of Channaya. Afterwards lamps were waved before their faces in a plate filled with pearls, coral was thrown on their heads, and they went to bathe and washed away all the pollution of Kālī. Then they came in and fully besmeared their bodies down to their waists with sandal-wood paste and sat down to take their food. Having finished their meals they got into a palanquin of the colour of parrots. They had each of them tied to his waist a dagger like that of Rāma. Thus they went to the Ballāḷ's house.

The Ballāḷ was sitting on his throne with great pomp. To him thus seated, they humbly made obeisance. "Come children, sit down," said the Ballāḷ, and he ordered flowers to be brought and spread out for them. They sat down on the ground and placed their daggers down. Then the Ballāḷ asked them the object of their coming. "You nourished us with great love," replied they, "and treated us with great respect; now, therefore, we beg of you to provide for our future livelihood."

Then the Ballāḷ said:—"Buddiyanta owns the upper part of the paddy fields named Anilaja. I assigned to you the lower part of that field." And he accordingly marked its boundaries. When he gave them the field he likewise advised them to give presents to Buddiyanta whenever they went to sow it.

In course of time, when the season for sowing the *suggi* seed came near, the brothers gathered all the refuse in the field and set fire to it. In this way they manured the field.

Meanwhile, in order to choose a day for celebrating a *kambala* in his field, Buddiyanta was going to ask the opinion of one Mutti Bira Ballaya. On his way he met Koṭi and Channaya. These brothers asked him where he was going.

"I am going to ask the opinion of a fortune-teller for fixing a day for the celebration of a *kambala*," replied Buddiyanta.

"When you are asking about your *kambala*, please ask also about ours," said the young men. And they gave him a cocoanut to present to the fortune-teller on their behalf. He



consented to do as they desired him, and took the cocoanut from them and went on his way. As soon as he got out of their sight, he struck the cocoanut against a rock and broke it into pieces, and putting them into the skirts of his garments he continued to eat them all the way. The younger brother saw this act and told his elder brother about it.

Buddyanta went to Mutti Bira Ballaya and asked him to name a day for the celebration of a *kambala* to his field. And, accordingly, he told him that Tuesday would be auspicious for the intended *kambala*. Hearing this answer Buddyanta returned home.

"Now, Buddyanta, what day has been found to be auspicious for us? And what day for you?" asked the elder brother.

"This Tuesday has been chosen for me, and the next for you," replied Buddyanta.

"We must celebrate the *kambala* on the very day that Buddyanta does, and we must sow our field at the same time as he does," said the brothers to each other.

So the young men went to order he-buffaloes and coolies for the *kambala*. One went to the north and the other went to the south.

In the meantime Buddyanta also went to order he-buffaloes and coolies. Meeting Koṭi on the way he asked him where he was going? "I am going to order he-buffaloes and coolies," was the reply.

"Next Tuesday has been chosen for you, and this Tuesday for me; why do you act in this manner?" asked Buddyanta.

"Acting upon your advice, my brother has put the seed into water," replied Koṭi.

When he proceeded further he met Channaya and asked him where he was going. "I am going to order he-buffaloes and coolies, my lord," replied Channaya.

"If so, when do you mean to celebrate your *kambala*?" asked Buddyanta.

"We mean to celebrate it to-morrow. Listening to your advice, my brother has put the seed into water," replied Channaya.

"What do you mean by this, Channaya? Why are you playing tricks?" said Buddyanta, and went his way in anger.

So the men who were to drive the he-buffaloes were ordered by the brothers to appear along with the animals very early next morning. Accordingly, they came with the animals to the fields belonging to the brothers. It was only after their fields had been twice ploughed that the buffaloes and coolies came to Buddyanta's fields; and by the time that the fields of the latter had been ploughed but once, Koṭi and Channaya had entirely finished their *kambala*. So they sent four he-buffaloes and four coolies to Buddyanta's fields. Seeing them, he got enraged, rooted out a plant from the ground and severely beat the buffaloes and coolies. At this, the two brothers said:—"Why do you beat the buffaloes and coolies belonging to others? If you bear hatred against us, revenge yourself on our own persons." And to the coolies they said:—"Although you have been beaten, we shall consider ourselves aggrieved by it."

They then caused the buffaloes to be washed, and boiled rice to be given to them. They likewise caused food to be served to those who were willing to eat it, and supplied young cocoanuts to those who would not take food. All were dismissed happily. They then brought seed in baskets and sowed it in their fields. Buddyanta also finished his *kambala*, and had his seed carried to his fields in a palanquin and a plantain-tree on the shoulders of coolies. So he caused his seed to be sowed in his field with much pomp, and had the plantain-tree planted in the midst of his fields. The brothers also planted a plantain-tree in the midst of their fields and went home. Six days afterwards, Koṭi told his younger brother that he would go to the fields to let out the muddy water and let in clear water. So, taking his



harrow, he set out from his house. On his way he passed by Buddya's fields, and saw that they were dry and that Buddya was engaged in scaring away birds from his fields. Koti came to his own fields and rejoiced to see that they presented the appearance of a green lake.

Then he went to the edge of his field and made a wide opening in one of its banks; thus the water flowed out very rapidly. Seeing this, Buddya called out his servants and ordered them to shut up the opening (made by Koti) by means of grass. Koti then said:—"Take care, Buddya, the *saggi* crop is the only means of food for the rains for us as well as for you. If you have enmity against us, revenge yourself on our persons and not on the crop that we have cultivated. Let, therefore, the water which has been flowing out according to custom flow on its proper course."

"Dare you to speak of right and custom, you Billavar lad?" said Buddya.

"It is fortunate for you that I came alone," replied Koti; "if my brother had come matters would have borne a serious aspect."

"Did your brother descend from heaven? Or did he spring out from the earth? Was he born in peacock's plumes? Was he suckled by the wild buffalo? Will he ride to this place on a noseless horse? Ah! if your brother had come, I would have got a bundle of thorny plants ready and struck him on his face with them," said Buddya.

In the meantime the younger brother came to Uddanda Bottu, and, looking around him, said to himself:—"What could possibly have delayed my brother so long? He is not yet to be seen."

Thus the quarrel between Buddya and Koti continued. Words on both sides rose to such a high pitch that the younger brother heard them. Immediately he returned to his house, unsheathed his dagger, proceeded to the place where they were quarrelling, and remonstrated with Buddya, and warned him not to interrupt the course of the water which flowed out according to the custom. At this, Buddya got enraged and said:—"Dare you speak of the custom, you Billavar lad?" At this, Channaya fell upon Buddya, and holding him by the head, broke his neck and hurled him to the ground, so that he fell prostrate on his back. Then he stabbed him on his throat and breast, and thus killed him.

The two brothers held the corpse by the hands and feet and bore it to the channel they had dug and placed it there and covered it up with earth. On their way home they went to Buddya's house and called out to his wife, and said to her:—"Our lord, your husband, is very thirsty, his body is full of sweat, and his throat is dry; therefore he has ordered that you should take him a cup of milk and a goglet of water, and betel-leaves in a metal plate."

"Who effected this union between you and my husband?" asked the woman.

"All the people of the upper and lower countries joined and reconciled us to one another," replied the brothers.

"If you have become friends, I shall still have the good fortune of enjoying married life," said the woman, and requested them to take their food in her house, but they declined it. She then offered betel-leaf to them and asked them to chew. They took up some of the leaves in their hands and bid her farewell and returned.

In the meantime Buddya's wife did as she was told, and went with a maid-servant to the place where Buddya had been sitting, scaring away the birds. Instead of seeing him, she saw a harrow, decorated so as to assume the appearance of Buddya, placed on his seat. At the same time she saw blood slowly flowing through a narrow channel. Immediately she cried out:—"Alas! the brothers have committed murder!" So saying, she threw away her nose ornament, and her neck ornament and earrings and bracelets, and began to mourn for the loss of her husband. The brothers standing at a distance rejoiced to see her in this distracted con-



dition; and then they returned home. On account of this wicked deed of theirs, every man in their country became their enemy; so they resolved to go to some foreign land.

So they first went to their uncle's house to pay him their last visit. Their aunt saw them coming from afar, and told her husband that his nephews were coming. He went out to meet them and brought them into his house. As soon as they came in, their aunt spread out a bed of flowers on a swinging-cot and asked them to sit down. So they sat down, and their uncle also sat there with them. "Children," said their uncle, "you have not been here for a long time, and now with what object have you visited us to-day? And what are those stains on your faces? And why does your dagger shine so brightly?"

"Our mother has not been able to wash away those stains, and our dagger having been whetted, the polish on it still continues," replied the brothers.

"Tell me the story as it is, will you, my children?" asked their uncle.

The younger brother said:—"The tone of Buddyanta's words rose to a high pitch and so he met his death at my hands."

"Now you will be hated by one and all of the people of this country," said their uncle.

"We will leave our country and go to a foreign one. Up to this time you have supplied us with a handful of food, after our death you would have reduced our bodies into two seers of ashes," said one of the brothers.

"When you were seven years old, land was given to you by the Parmale Ballā]. Do not go away when you possess land and the love of woman. Make the throne (i. e., the Ballā]) the cause of your departure. Consider this well," said the uncle.

They then asked him to tell them the means by which they were to carry his advice into execution.

"O you children, listen to me. The *pañcholi* betel creeper that has climbed up the areca-nut tree and *manadoli* betel creeper that has climbed up the mango tree. Fetch some leaves of both the creepers, tie them in bundles, put them into the skirts of your garments, and beg of the Ballā] to give you food and clothing according to the promise which he had made to your mother. Then he will become terribly angry. At that time catch him at his very word, put the blame upon him, and go away." Thus did he advise the two brothers.

Afterwards they took their meals, and chewed betel-nut and departed. And then did according to their uncle's advice and went to the Ballā]'s hall, and found him seated on his throne in great pomp. To him thus seated they humbly bowed. "Come, children, take your seats," said he, and ordered seats to be given to them. So they sat down, and the Ballā] asked them to tell him the object of their visit.

"We have become tired of living by cultivation, and our purses have become empty; therefore, give us something substantial that will always bring us an income sufficient to meet all our expenses," said the brothers.

"What do you want, my children? Tell me and I will give it you," said the Ballā].

"In front of the *bīḍu*, there is a field called *Bakimar*, sowing five seers of seed and producing five hundred *mudis*; give us that," asked the brothers.

"That field meets all the expenses of the *bīḍu*; leave that alone and ask something else," said the Ballā].

"There is a field named *Bertali* below your *bīḍu*, sowing three seers of seed and producing three hundred *mudis*; give us that," asked the brothers.

"Let that alone and ask me something else," said the Ballā].



"In your spacious cow-pen there are two she-buffaloes; give us one of them," asked the brothers.

"They are for supplying milk to the children of my *bida*; let them alone and ask something else," said the Ballāḷ.

"In the yard of your house there is a jack tree of a superior quality, bringing forth on one of its branches fruits of soft rind, on another of its branches those with hard rind, on a third unripe fruits, and on a fourth very tender ones; give us that," asked the brothers.

"I cannot give you that," said the Ballāḷ.

"Your grandmother has got two pleasure gardens; favour us with one of them," said the brothers.

"You, who, to-day, have asked for a flower garden, will to-morrow ask me to give you my grandmother," said the Ballāḷ in anger.

"Ho! You have conceived the strange idea of marrying us to your grandmother!" said the brothers; and bowing low, rushed out from the hall, and proceeded on their way to a foreign country. While they were going, the Ballāḷ's nephew met them, and asked them, why they were going with such angry looks from the Ballāḷ's hall.

"The Ballāḷ hit on the idea of marrying us to his grandmother; we therefore ran out of his hall," said the brothers.

Then he went to this uncle the Ballāḷ, and asked him why those young men ran out of his hall.

"They asked me to give them very unusual gifts, at which I became very angry. So they saluted me and went away," said the Ballāḷ.

"We must pursue them," said the nephew.

So the royal elephant was sent out after them.

"If you have come on behalf of justice, on our very breasts we will let you tread; but if on behalf of injustice, we will cut you to pieces," said the brothers to the elephant.

On this the elephant returned to its stable, and the royal horse was sent after them. They said the same words to the horse as they had said to the elephant. And the horse went back to its stable. So the brothers preceded on their way, and resolved to get back (from a plow-wright to whom they had given them to get them repaired) some of the implements of husbandry. So they went to the plow-wright and asked of him the things that they had entrusted to him.

"The plow-tail and the plow-share have been injured by white-ants. The plow-shoe has been injured by rust," said the plow-wright.

"You had better give us our implements; if not, we will reduce you to Baddyanta's condition," said the brothers.

Hearing this he went in, and stretched his hands to the rafters of his roof, took from thence the broken plow-share, the decayed plow-tail and the injured plow-foot and threw them towards the brothers, saying:—"Let those implements which were used to furrow the earth, henceforwards furrow your breasts."

"Ho! thou paltry whoreson! Shall the implements used to furrow the earth furrow our breasts?" asked the brothers. So saying, Channayya Baidya held him by the head and broke his neck; hurling him to the ground, so that he fell down on his back. He looked on his neck and on his breast, and with his silver-hilted dagger stabbed him in the breast. He vomited all his food. The wound streamed forth blood. He fled from his body to Kaillāḷa.



They said to the corpse:—"Drink a bellyful of rain-water. Repair old plows and make new ones."

So saying, they went on. On the way, a washerman asked them:—"What are those cries of men and groans of women in that plow-wright's house?"

"We kindled a fire, a spark flew from it and burnt a shed; therefore, the inmates of the house are crying out," said the brothers.

"Wherever you go, there ruin will never be wanting; for wherever the crab goes, there dirt will never be wanting," said the washerman.

"Do you compare us to a crab that lives in the water? Thou whorson, that live by washing dirt from other men's clothes!" said the brothers. And holding him by the head they broke his neck, and hurled him down to the ground, so that he fell on his back. They then stabbed him three times.

They then said to the corpse:—"Bring dirty clothes, cleanse them, and eat your bellyful."

Saying thus, they proceeded on their way, and came to a small river, in which they washed themselves. Afterwards they sat down by the foot of an *acacutha* tree, and chewed betel-leaves and areca-nut. Thus, being refreshed, they went on and approached a toll-gate on the way. The toll-man, *Dêre*, saw them coming, and asked them who they were. They said that they were travellers.

"Look, there is the toll-gate, pay me the toll before you go away," said *Dêre*.

"Toll! What is it on? Do we carry any packs on our heads? Do you see any loads on our backs? Is it on any cattle that we have brought with us? Have we brought a whole family with us?" asked the brothers.

To this, the toll-man, *Dêre*, answered:—"The toll on the steel-dagger of the length of five feet that you carry with you amounts to a cash; pay that to me and then go away."

The brothers said:—"No man has set so low a price on our dagger; and now you have been born."

"Is it any wonder that you should pay the toll? If the son of a Bant should pass this way he would pay toll on the slippers on his feet. Should the son of a merchant pass the toll-gate, he would pay toll on the white umbrella that he holds. If a king's son should pass this way, he would pay toll on his palankin," said the toll-man.

"You may proceed; I will pay the toll to *Dêre* and follow you," said the younger to his elder brother.

So the elder brother went on. Then the younger brother took a cash from his purse and said:—"Here, *Dêre*, receive the toll!"

Stretch your hand to the *pial* and pay it to me," said *Dêre*.

"Come down from the *pial* and receive it," said the younger brother.

"I will not descend from the *pial*," said the toll-man.

The younger brother then stood a while, gazing on him with fiery eyes; and twisting his red mustaches, got up upon the *pial*, and made *Dêre* to run round it three times. Then he held him by the head and broke his neck; and then he held him by the back, and broke the back-bone, stabbing his breast and neck three times with his silver-hilted dagger. *Dêre* vomited all his food. His soul fled from his body to *Kailâsa*.

The younger brother then said to the corpse:—"Eat your bellyful and thus feed your belly. Receive toll from *Baṅga*, *Mūllyā* and *Chanta*."



So saying, he placed a cash on the breast of the corpse and went on. He overtook his brother and both proceeded on their journey. When the day began to wane they became tired. The younger brother became very thirsty and said :—" O brother, my throat is dry. I am almost dying with thirst : what shall I do ?"

" Look yonder, brother, there is the spot named Dharma Katte. Look, there it is in sight ; it is very near. A poor Brāhmaṇ keeps holy water there," said his elder brother.

So they proceeded and reached Dharma Katte. " Give us a little water, O Brāhmaṇ, to quench our thirst," said they.

" What is your caste ?" asked the Brāhmaṇ.

" We are Billavars by caste," replied the brothers.

" Come to the southern side where I have a tube of bell-metal. Through it I will pour water into your hands, and thus allay your thirst," said the Brāhmaṇ.

" We will not drink out of the vessel that has been used by people of a hundred and twenty different castes. We will hold our dagger to our mouths, and you may pour water into our mouths through it," said the brothers.

The elder brother then placed the point of the dagger in his mouth and stretched the hilt towards the Brāhmaṇ, and the Brāhmaṇ slowly poured water on the hilt ; thus he quenched his thirst. Next Channayya did the same, and the Brāhmaṇ poured water as before. While pouring water upon the dagger the Brāhmaṇ saw the red mustaches, fiery eyes and broad face of Channayya and his hand trembled. He poured a large quantity of water all at once so that it ran down on to Channayya's body. The latter then said :—" O Brāhmaṇ ! Do you give water for the sake of charity, or for the purpose of committing sin ?"

Saying this, Channayya suddenly stood up. Seeing this, the Brāhmaṇ began to run and Channayya followed him.

" Wait a little, brother ! Wait a little ! Do not murder the Brāhmaṇ. If you disobey me, your crime will be equal to that of murdering me, or to that of killing a cow in Banāras, or to that of destroying the *śāśa* of the Bhūta Brahmā of Kemmule." Thus did Koṭi solemnly forbid his brother to hurt the Brāhmaṇ.

Hearing this, the latter drew back, and said :—" The cow that you speak of is in Banāras, the *śāśa* is in the forests of Kemmule ; and where can I wash away the sin of murdering you ?" So saying he returned to where his brother was standing.

Then the Brāhmaṇ said :—" Wait here a little while, O brothers. I will just go home and return."

So saying he quickly went home and brought two seers of milk in two cups, and gave it to the brothers to drink. They accordingly drank the milk, and said to each other that they would not murder the Brāhmaṇ that had given them milk.

" Sit down both of you, and I will predict future events," said the Brāhmaṇ.

So he prophesied and said :—" Oh you heroes, in the village named Adakkanellyine, the Koragars living in their huts, the Magers in their street, and Bakders of the plain are eagerly waiting to meet you. Kemēr Ballāḷ, of the village named Pañje, keeps a watchful guard ; therefore, be very cautious on your way. If you think that what I say is false, on your way to Nelliḷine, you will see white stone-berries and Koṭi Baidya's palankin, and hear the sound of the war-drum. If you think this also to be false, you will meet a female areca-nut seller called Kāntakko ; she will verify my statement. And if this too shall prove false, when you return, you may put me to death."

Hearing this, Koṭi and Channayya walked on. On the way, they met the female areca-nut seller, Kāntakko.



She cried out :—"O children, why are you going? Where did you come from? Where do you go to? Wood, stone, and earth-work is being busily carried on there. O children, why are you going?"

"She, who has given us such good advice, shall not henceforwards carry the basket of areca-nuts on her head," said the brothers to each other, and gave her their blessing by lightly touching her hand with their dagger; and said to her :—"Put out rice to interest in kind and money to interest in coin and thus live happily."

So saying, they went on their way to **Nellijine**. While they were walking on their way they saw a bunch of stone-berries from which Channayya took one and threw it up. He held his dagger directly under it and made it to pass through the berry, which was reduced to fine powder. The men who waited for them in ambush saw this wonderful feat and said :—"If the younger brother can shew so much dexterity, how much more will the elder? All our ability and skill would be nothing in comparison to theirs. If we obey our master's orders and attack them we shall loose our lives."

So saying, the Bakders and the Koragars and the Magers fled away. And the brothers proceeded on their journey, and went through the plain of **Pañje**. On that plain there were some cowherds grazing cows. Channayya proposed a riddle to them and said :—"Look, there in your herd of cattle, a bull has brought forth a calf and is licking it."

To this the cowherds answered :—"Look to the west, O you heroes, and see the fire!"

"It is the sun setting, boys!" said the brothers.

To this, the cowherds answered :—"It is not that the bull has brought forth a calf and is licking it, but the bull is smelling its dung."

"Oh! they have solved our riddle, brother," said Kofi.

"We must get every information about the way from these boys," said the brothers to each other. And asked of the boys the way to the house of a rich man in **Palli** called **Payya Baidya**. Thus, getting every information about the way, they proceeded and reached the house of Payya Baidya. They called out his name three times, but he was not at home, and his wife came out and asked who they were. They said that they were travellers, and asked whether Payya, the rich man of **Palli**, was present or not.

"He is not present; he has gone to draw toddy from the palm-trees in the forest called **Sanka**," replied his wife.

"At what time does he go out, and when does he return?" asked the brothers.

"He goes out in the morning and returns at noon. If you are **Brāhmanas** wearing the thread, sit down on the round *pial* of the cocoanut-tree bearing red fruits. If you belong to the **Vakkater Tribe**, sit down in the shed, built by the poor man. If you belong to our caste, sit down on the swinging-cot within the house," said the woman.

Hearing this, they approached the house and said :—"We will not enter into a house in which there are no males."

So they spread out their blanket within the shed and sat on it, and chewed betel-nut with great delight. Then Channayya became thirsty. "You, who are a member of Payya's family, please give us a cup of water," asked the brothers.

To this the woman answered :—"I will not go out of my house to a place where there are no males (belonging to my family)."

She said this merely in jest :she did not mean it in earnest. So she took off her dirty dress and put on a clean one, and, taking a copper-pot in her hands, drew pure water from the



deep well. She poured the water into a gōglet and came into the house. When she was coming, the younger brother looked at the elder's face, and the elder looked at the younger's face. They indulged in suppressed laughter.

"You males, are you laughing at my beauty, or at my foolishness?" asked the woman.

"We did not laugh at your foolishness, but we laughed at your beauty," answered the brothers. They further said:—"Before we could drink the water given by you, you must tell us the place you were born in, the tribe you belong to, the names of your parents, and the Bhûta you worship."

"(As for my native place) in its eastern part, it is named Setti Bannāla; in its western part, it is called Uppi Bannāla; in its southern part, it bears the name of Kirodi Bannāla; and in the northern, it is known by the name of Becchi Bannāla. My father is Sāyina Baidya, my mother Sāyina Baidetti, and my uncle Kantanna Baidya. As for the Bhûta worshipped by my family, I have merely heard it said, that it is the Bhûta Brahmarā of Kemmulo. I have not personally seen it. It is said that, after my birth, my mother gave birth to two children in Parimāle's house; that they are burning city after city without even fire; and that my hands were joined to those of a stranger at the age of seven. My name is Kinni Dāru." Thus did the woman answer.

"We are the persons that committed depredation in the kingdom of Parimāle," said the brothers.

Hearing this, she held Channayya by her left hand and Koti by her right, and brought them into the house, and seated them on the swinging-cot. And brought milk in two cups, and asked them to drink. In the meantime, Payya Baidya came home carrying a pot of toddy. Seeing the brothers, he inquired of her who they were, and rejoiced to hear that they were his brothers-in-law. Hot water was prepared, and they all bathed. Afterwards they sat down to take their food. They were served with boiled rice, *ghā*, and various kinds of curry and pickles. Thus, after finishing their meal, they sat down on the swinging cot and chewed betel-leaves and nut. In conversation they asked Payya Baidya:—"Who are the most intimate friends and the most faithful servants of Kemār Ballāḷ of Pañje?"

"I was the dearest friend of the former Ballāḷ, but those of the present Ballāḷ are Chamundu Burnoya, and Chandagidi Baidya," said Payya.

"Can you introduce us to one of them?" asked the brothers.

"I can," said Payya. And so the three went to visit him. They found him engaged in teaching a number of boys to play on the flute. As soon as they arrived, he ordered the boys to be silent. So they went in and were introduced to him by Payya Baidya. In conversation they requested Chandagidi to introduce them to the Ballāḷ. He consented, and took them to the Ballāḷ's hall, and introduced them to him. The brothers then saluted him, and the Ballāḷ received them with honor and offered them seats. Just at this time a messenger from the Ballāḷ of Parimāle brought a letter to this Ballāḷ. It was to the following effect:—

"Koti and Channayya, two brothers, have committed murder in the kingdom of Parimāle; they have murdered one Buddyaṇta. Therefore, if they come to you, you should confine them in a narrow room, and put them in heavy chains."

The Ballāḷ quietly read this letter, and, after some time in conversation, he said to them:—"I have erected a *biḍu*, and I have named it *Elade*; I would like you should examine it and point out to me its several beauties and defects."

So saying, he conducted them to his *biḍu*. They examined all the apartments and said:—"O Lord, there is no creeper without a curve, there is no thorn without a point."



Then the Ballāl led them to the upper story which was very strongly built, and shewed it to them. While going out the Ballāl came out first, and suddenly the porter shut the doors, and the man that had the charge of the key locked them. Their legs were heavily chained.

The elder brother then cried out.—“Oh God! Oh my hard fate! Oh woeful day! What shall we do now? Now we must die in this dungeon. Oh Brahmā of Kōmrūle, we consecrate to you the silver hilt of our daggers as our offering to you. If you are the Brahmā that relieves men from their difficulties, relieve us now. We are heroes, who, while living, deserve a place in the king's council, and, after death, deserve to be taken to the heaven of Brahmā. We are persons that would not, under any circumstances, fail to fulfil our promise.”

At these words, Brahmā sent them extraordinary strength in their shoulders. Then the heavy chains broke. The upper story gave way. They crushed it like elephants. They stamped on it like tigers. They shewed their ferocity like wild boars. In this manner they destroyed the *bīḍa*, and levelled it to the ground. Then they escaped from Pañje, and proceeded on their journey towards Ēdambūr. On their way they rested under a banyan-tree, and opening their bags began to chew betel-leaves and nut. While they were thus sitting, they saw a man coming from the Ēdambūr side. They asked his name, and where he was going. He said that he was Channayya of Ēdambūr, and that he was going to Pañje.

“Why are you going to Pañje?” asked the brothers.

“My master, the Ballāl of Ēdambūr has heard that two heroes had come from Parimāle to Pañje, that they had been imprisoned by the Ballāl of Pañje, and that they had destroyed the upper story in which they had been imprisoned, and levelled the whole *bīḍa* to the ground. Therefore I am going to Pañje to ascertain the truth about this news,” replied Channayya of Ēdambūr.

“You need not go so far to ascertain the truth of it. We ourselves are the heroes whom the Ballāl of Pañje treacherously imprisoned. We have broken open the door of the upper story where we were confined and destroyed his *bīḍa*, and levelled it to the ground,” replied the brothers.

Then Channayya of Ēdambūr was surprised and glad to see them, and said:—“My master, the Ballāl of Ēdambūr, is the enemy of the Ballāl of Pañje. Therefore he will be very glad to see you, and receive you with great honour.”

So saying, he proposed to them that they should go to the Ballāl of Ēdambūr. The brothers consented, and the three proceeded on their journey to Ēdambūr. On the first day they remained at Channayya's house, and took their meals and rested. On the following morning they went to see the Ballāl. He was sitting on his throne with great delight. Channayya first entered and made obeisance to the Ballāl.

“What are the news about the heroes, Channayya?” said the Ballāl.

“My lord,” replied he, “I have brought them with me, and they are waiting outside the hall.”

“Let them come in,” said the Ballāl, and ordered a bed of flowers to be spread out before them. When they came in, he asked them to sit down upon it. They sat down on the bed and placed their daggers on the ground. The Ballāl then said to them:—“I know by hearsay that you have been imprisoned in Pañje. Is it true?”

“We were, my lord,” said the heroes.

“Oh heroes, now it behoves a to you to remain in my kingdom. Do you want the field called Berampolli cultivated by the Brahmans, or that called Guttuberke cultivated by the Bapts, or that called Naṭṭil Nālaja cultivated by the Billavars?” asked the Ballāl.



The brothers replied:—"If you give us the field *Nattil Nalaja*, cultivated by the *Billavars*, our very caste people will become our enemies. If you give us that field *Guttaborke*, cultivated by the *Baṇṭa*, it will be like setting a dog against a dog. If you give us the field *Berampolli*, cultivated by the *Brāhmanas*, you will be only setting the cobra against the serpent. Therefore, if there is any waste land or any land overgrown with the plants *tumbe* and *nekki*, give that to us. If there is any land such as is named by us, favour us with that."

"O heroes! there is the land called *Ekkāḍka Erryaṅgada*," said the *Ballāḷ*."

"Then give us that, and mark out its boundaries," said the brothers.

Accordingly the *Ballāḷ* marked out its boundaries. When he had done so, they went and inhabited that desolate land. They engaged a woman to cook for them, and began to cultivate the waste land. They ploughed the fields and manured it, and sowed seed in it. In course of time it came up and flourished. While the fields were waving and there was a prospect of a fine crop, on a certain night, wild hogs came and destroyed all. Next morning, when they went to see their field, they found that all had been destroyed by wild hogs. At this they became very angry and said to one another:—"This *Ballāḷ* of *Ēdambūr* is a very poor king, and hunting is not practised in his kingdom; the food of this place is very coarse, even the water that we drink is bad."

When they spoke thus to each other, some one overheard the remarks, went in, and reported it to the *Ballāḷ*. The *Ballāḷ*, hearing this, appointed a day for a hunt, and caused a proclamation to be made by beating of tom-toms that there should assemble in the town, on the appointed day, every man who had a tuft upon his head. Accordingly all the people assembled with their arms, swords, bows and arrows, etc., on the appointed day. Hunting dogs also were ready. So they started early in the morning, on the appointed day, and went to the forests called *Saṅka* towards the east. They blew the horns, beat the bush, and yelled and made a great noise, in order to frighten the beasts so that they might shew themselves. At last a very big boar was discovered in a large pit. When it heard the great grunting and noise made by the men, dogs, etc., it started and began to run. It came near *Koṭi*, roaring as if to tear him to pieces. *Koṭi* was now in a strait. He could not fly from the beast without bringing a stain on his heroism, and could not fight with it without risking his life. In this strait he prayed to the *Bhūta*, *Brahmas* of *Kemmulo*, craving his help; and, setting an arrow to his bow, discharged it with such dexterity, that it entered the body through the mouth and came out through the anus. The boar cried out with a loud noise, and ran towards *Paṇje* and fell down dead on the borders between *Paṇje* and *Ēdambūr*. The hunters went searching after the boar, looking along the traces of blood on the ground.

In the meantime one of the tenants of the *Ballāḷ* of *Paṇje* saw the dead body of the boar on the borders of the land between *Paṇje* and *Ēdambūr*, and went to his neighbours, brought them to the place and shewed it to them. They all examined it and found that it had been killed by hunters, and had not died of any disease. Assuring themselves of this fact, they began to carry it to their quarters. The hunters reached the spot immediately after the boar was carried away, and looking towards *Paṇje* they saw at a distance a great number of men carrying the boar. They pursued them, overtook, and compelled them to lay down their burden. One of them immediately ran to the *Ballāḷ* of *Paṇje* and informed him. In the meantime a regular hand-to-hand fight took place. The *Paṇje Ballāḷ* sent one hundred men with bows and arrows to fight with the hunters. When these men appeared on the scene, the hunters of *Ēdambūr* were frightened and retreated. But *Koṭi* and *Channayya*, stood firm facing the enemy. *Koṭi* alone took hold of the tusks of the boar and dragged it to *Ēdambūr*, and *Channayya* slew one hundred men with his dagger.

So the hunters returned to *Ēdambūr* with joy. The flesh of the boar being distributed between them, they cooked it and feasted upon it. On the other hand, the *Ballāḷ* of *Paṇje*



heard of the slaughter of his men with sorrow, and determined to destroy the kingdom of the Ballāl of Ēdambūr, especially the heroes, Koṭi and Channayya. So he allied himself with the Ballāl of Parimāle, and declared war against the Ballāl of Ēdambūr. At this, the latter being filled with fear searched for the heroes, Koṭi and Channayya, and told them that on account of his giving them shelter, two powerful Ballāls had become his enemies and declared war against him. Then the heroes told him to take courage, and not in the least to be afraid of his enemies. Then the Ballāl asked them to shew him their skill and bravery.

At this Koṭi said :—"Bring me a *mura* of gingelly seed, and I will shew my skill."

So the seed was brought, and Koṭi shewed all the dexterity of his hands and caused the seed to fly in the air.

Then the Ballāl said :—"I have seen your skill ; now I want to see the skill of your brother Channayya."

"O my lord," said Channayya, "your swinging-cot has four iron chains, please order one of such chains to be brought to me."

So a very heavy iron chain was brought and given to Channayya. He took it in his hand and broke it into pieces.

So the Ballāl, seeing this skill, and the strength and bravery of these heroes, was highly pleased with them, and prepared for battle. Eight hundred men with bows and arrows were ready for battle. Each of the brothers commanded four hundred men, and went to face the enemy. The Ballāls of Parimāle and Pañje each sent one thousand men with bows and arrows. Both these armies met in a plain, and the fight began in earnest. At first the men commanded by the brothers began to give way, but were encouraged again (by the brothers) to stand firm. After some time the men of Pañje and Parimāle felt the battle to be hot against them. The brothers shewed so much courage and skill that the enemy could not long stand against them ; so they fled for their lives, and were pursued by the men of Ēdambūr, and a great number of them were killed. When the battle was the hottest an arrow hit Koṭi in the lower part of his leg. As it was a poisoned arrow, it slowly took effect and Koṭi fell down while pursuing the enemy. At once he was carried in a palanquin to the Ballāl's hall, and there he expired. Channayya slaughtered the whole army of the enemy, and while returning to the Ballāl's hall he heard of the death of his brother. As he had been elated with pride and joy on account of the victory against the enemy, this shock was too much for him to bear. So, seeing a rock in the way he struck his head against it and killed himself. The Ballāl, instead of rejoicing at the victory gained by the brothers against the enemy, was filled with grief on hearing the news of their death. So he caused their bodies to be washed and annointed ; mango and jack fruits were cut down and firewood was prepared, and a large funeral pile was made, and the bodies were placed upon the pile and burnt with all the usual ceremonies. So the brothers who were together in life were together in death also.

Therefore the people, and especially the Billavars, believe that these heroes are still powerful in the other world, and worship them.

(To be continued.)

#### NOTES AND QUERIES.

##### THE SIGNS OF A SACRED BULLOCK.

HINDU Rājapūts in Gurgāon shew me a bullock with a small fleshy growth in the corner of his eye, which they call a "tongue" (*jibba*), and tell me that a bullock with such a growth in his eye or elsewhere — *e. g.*, on his head or his back — must not be yoked by any Hindū, or he will be

excommunicated by his brethren. An animal with such a mark is called *addiyā* (= *naudi*: see Fallon, *New Hind. Dict.*, *s. v.*), which is the name of the bull that carries Siva, and must be given to a Jōgi, who puts trappings and strings of *kaurs* (shell money, *Cypræa moneta*) on him, and takes him about on his begging expeditions to



excite the reverence and generosity of good Hindûs by shewing them the sacred mark.

J. WILSON in *P. N. and Q.* 1883.

#### A RELIC OF HUMAN SACRIFICE.

MARI MAI, the goddess of cholera, is propitiated in the Kāngrā district by the Pachbalā and Satbalā ceremonies. At the Pachbalā ceremony a pumpkin (*pēthā*), a male buffalo, a cock, a ram, and a he-goat are offered to the goddess at

some selected spot. The animals must be decapitated at one blow with a sharp sword before the goddess is appeased. If more than one blow is necessary the goddess is not propitiated, and the ceremony fails. The Satbalā ceremony is not now in use, for it consisted of the above with a man and a woman added, being in fact human sacrifice; *bald* = (?) sacrifice, cf. *bal jand*, to sacrifice one's self.

R. C. TEMPLE in *P. N. and Q.* 1883.

#### BOOK-NOTICE.

##### PROFESSOR WEBER'S ANNIVERSARY.

PROFESSOR A. WEBER, of Berlin, the distinguished Sanskritist, was in a position to celebrate last year, in good health, the fiftieth anniversary of the day on which he took his degree of Ph.D. in the University of Breslau. In commemoration of the day, a *Festschrift* has been published, under the editorship of Prof. Kuhn, which contains learned papers by thirty friends and pupils of Prof. Weber. We subjoin a list of the several heads under which it will perhaps be permitted to arrange the subjects treated in the thirty papers, with the names of the authors added in brackets; viz., Vedic Studies (Delbrück, Garbe, Geldner, Leumann, R. von Roth, L. von Schröder, Sieg), Tales and Folklore (Eggeling, Kern, Kuhn, E. Müller, Windisch), Biography of Sanskrit Writers (Clenm, Pischel), Dramatic Literature (Cappeller, Zacharia), Geography (Huth, Stein), History of Writing (Ludwig, Pertsch), Metrics (Jacobi, Oldenberg), Sanskrit Grammar (Heller, Kielborn), Comparative Philology (Schmidt, Zimmer), Pāli Lexicography (Franke), Siamese (Frankfurter), Singhalese (Geiger), Sanskrit Law (the present writer). The variety of the topics discussed in the papers is even greater than what might be inferred from the foregoing enumeration, and corresponds to the wide range of Prof. Weber's own investigations. The universality of his studies and the importance of his distinguished achievements in the entire field of Indo-Aryan Philology has been well brought in a Dedicatory Preface to the present volume by Prof. Bühler. We join heartily in the wish that Prof. Weber may be spared for many years to come to enjoy his eminent position in the learned world and to add to the lustre of Sanskrit Philology by his scientific work.

Würzburg.

J. JOLLY.

##### SOME RECENT RESEARCHES CONCERNING THE MAHABHARATA.

PROFESSOR HOLZMANN'S four volumes on the *Mahābhārata* in the East and West have

been succeeded very quickly by Dr. Dahlmann's book on the *Mahābhārata* viewed as an epic and as a lawbook.<sup>1</sup> This is a very remarkable work, and the author, an industrious and clever pupil of Prof. Bühler's, has worked out his new theory regarding the rise and origin of the great epic with great care and skill. Starting upon the hints thrown out by Prof. Bühler, in his well-known *Contributions to the History of the Mahābhārata*, to the effect that the *Mahābhārata* certainly was a *smṛiti* or compendium of the sacred law from A. D. 300, and similar in contents to the now extant works about 500 A. D., Dr. Dahlmann has examined the references to the *Mahābhārata*, and the legends related in it, in the *Jātaka*, the *Dharmakathā* of the Jains, Aśvaghoṣa's *Buddhacarita*, Aśvalāyana's *Gṛhyasūtra*, Pāṇini and Patañjali. He thus arrives at the result that an epic little differing in size and character from the present work must have existed as early as the fifth century B. C. This is a somewhat startling proposition, and it may be questioned whether Dr. Dahlmann has not overrated the value of some of the evidence collected by himself. He is quite right, no doubt, in assuming that Aśvaghoṣa was acquainted with the *Mahābhārata*, and his lucid discussion of the difficult texts in question, in collecting which he has received much valuable assistance from Prof. Bühler, is among the most remarkable parts of his work.

The early date which Dr. Dahlmann has thus endeavoured to make out for the great epic concerns the whole of it, the theory of a gradual rise of the *Mahābhārata* in successive ages being vigorously contested by him. Indeed, it is his principal aim to prove that the *Mahābhārata* is and has always been a moral tale, and that it is impossible to separate the didactic portion from the narrative without destroying the latter. The main plot of the poem, Dr. Dahlmann argues, is intended to illustrate the persecution of the just by the unjust and the final triumph of innocence.

<sup>1</sup> *Das Mahābhārata als Epos und Rechtsbuch.*

Von Joseph Dahlmann, S. J. Berlin: 1895.



The poor orphaned Pāṇḍava brothers are cheated of their hereditary right by the wicked Duryōdhana. They are obliged in the end to have recourse to the sword, and after a long struggle their just cause proves victorious. The unity of the main plot corresponds with the unity of style and language which pervades the whole work. Nor are the numerous episodes and intermezzos (amounting to three-fourths of the *Mahābhārata*) a later outgrowth and superfluous embellishment. Thus the famous history of Nala is quoted by way of analogy, in order to console the principal hero of the epic about his hard fate. In the same way, the *Rāmopākhyāna* is introduced for the purpose of consoling Yudhiṣṭhira of the forcible abduction of Draupadī. Many other tales are intended to inculcate special rules of the sacred law, the Gāndhārva and Āsura forms of marriage being illustrated by the tales regarding Sakuntalā and Mādrī, Svayamvara by the instance of Ambā, Niyōga by the cases of Satyawatī and Kuntī. The philosophical doctrines scattered throughout the epic, and the sectarian worship of Viṣṇu and Śiva, belong likewise to the original elements of the *Mahābhārata*.

It is impossible to do full justice to Dr. Dahlmann's elaborate theories without entering into details. Suffice it to mention that they appear to be well substantiated in the main, and that he has certainly succeeded in refuting the old theory of several successive layers still discernible in the body of the epic, which were supposed to represent the social condition of several widely different epochs. The alleged anti-Kaurava tendency in particular, which was conjectured to be due to an innovation on the part of the adherents of the reigning Pāṇḍava dynasty, has never existed. Indeed that theory, which has again been advocated in Prof. Holtzmann's above-mentioned work, has hardly any other foundation to rest upon than a mistaken derivation of the name of Duryōdhana which does not denote 'a bad fighter,' but 'one who is hard to overcome.' On the other hand, there can be no doubt that Dr. Dahlmann has carried his didactic theory too far, thus, e. g., it is difficult to agree with him that the extraordinary marriage of Draupadī with the five Pāṇḍava brothers is a mere allegorical illustration of the community of property in an undivided family. The tabular synopsis of the sons, natural and adopted, according to eight authorities, is useful and instructive, but Dr. Dahlmann seems to

have overlooked the fact that an analogous table based on the statements of fourteen authors has been given in Mayne's *Hindu Law and Usage*. The numerous Sanskrit quotations from the *Mahābhārata* are well selected and have been correctly given as a rule. Slight mistakes or misprints occur in the quotations at pp. 69, 108, 116, 145, 148, 158, 169, 183, 203, 255, 256, 258, 274, etc. The difficult but important question as to the commentaries of the *Mahābhārata* has been left aside by Dr. Dahlmann. The earliest commentary extant, as pointed out by Prof. Bühler, belongs to the fourteenth century A. D., and it is clear enough that the external evidence bearing on the condition of the *Mahābhārata* is much weaker than, e. g., in the case of the Code of Manu, of which a continuous series of commentaries exists from the ninth century downwards. It is no matter of surprise, therefore, that, e. g., the last twenty-three chapters of the *Āraṇyaka Parvan* are deficient in all printed editions of the great epic, and have been discovered but recently by Paṇḍit Vāman Śāstri Islāmpurkar<sup>2</sup> in an old Malayālam copy of the *Mahābhārata* and in the so-called *Smṛiti* of Vṛiddha-Gautama. As to the weakness of the historical element in the great epic, Dr. Dahlmann agrees with the views advanced by Prof. Ludwig in 1884. The latter scholar has published very recently a paper on the mythical basis of the *Mahābhārata*,<sup>3</sup> in which the main incidents of the plot are explained allegorically. The Pāṇḍava brothers are the seasons, and Draupadī, their common wife, is the earth. Bhīma represents the spring season. Duryōdhana, the cruel pursuer of the Pāṇḍavas, is the deity of winter. The long and manifold struggles described in the epic correspond to the incessant conflict between the successive seasons of the year. The dice are the stars, the winning stars are those constellations the rise of which marks the beginning of winter.

The question as to the date of the *Mahābhārata* has been incidentally treated in Prof. Jacobi's recent paper on the origin of Buddhism.\* He considers the second or third century B. C. to be the very latest date, on the ground that the Sakas and Yavanas are not referred to in the epic as nations inhabiting the Pañjāb, and that neither Buddhism nor the Persian sway over the Pañjāb is mentioned in the *Mahābhārata*.

J. JOLIV.

Würzburg.

<sup>1</sup> The *Pāṇḍava Dharma Saṁhitā*, Vol. I, p. 7 (Bombay Sanskrit Series, 1893).

<sup>2</sup> Über die mythische Grundlage des *Mahābhārata*. Prag. 1895.

<sup>3</sup> Der Ursprung des Buddhismus aus dem Sākhya-Yoga.



## MISCELLANEA.

## MISCELLANEOUS DATES OF INSCRIPTIONS.

## 1. — A date with a Vijaya-saptami.

THE Törkhödjé plates of the reign of the Rāshtrakūṭa Gōvinda III., published by Dr. Fleet in *Ep. Ind.* Vol. III. p. 54 ff., in lines 1-3, contain the date —

Sakanripakāl-ātita-saṁvatsara-śatēṣu sap-  
tasu pañchatrīṁśaty-adhikēṣu<sup>1</sup> Pausa-  
suddha-saptamyām=akātō-pi saṁvat-  
sara-śatāni 735 Nandana-saṁvatsarē  
Pausah śuddha-tithiḥ 7 aśyām saṁvat-  
sara-māsa-pakṣa-divasa-pūrvvāyām;

and in line 43 we are told, besides, that the grant was made 'adya vijaya-saptamyām,' i. e., 'to-day, on the (tithi called) vijaya-saptami.' This additional remark enables us to verify the date with absolute certainty.

According to a verse<sup>2</sup> from the *Bhaviṣyat-purāṇa*, quoted in Hēmadri's *Chaturvarga-chintā-mani*, Vol. III. Part II. p. 625, the seventh tithi of the bright half of a month is termed Vijaya (i. e., such a tithi is a vijaya-saptami), when it falls on a Sunday. Applying this in the present case, the given date practically is Sunday, the 7th tithi of the bright half of Pausa of Saka-saṁvat 735; and it corresponds, for Saka-saṁvat 735 expired, to Sunday, the 4th December A. D. 813, when the 7th tithi of the bright half ended 2 h. 8 m. after mean sunrise.

This equivalent of the date shews that the Jovian year Nandana has been quoted in the date in accordance with the so-called northern luni-solar system. By the southern luni-solar system Nandana would have been Saka-saṁvat 735 current, not expired. And by the mean-sign system Nandana lasted from the 9th May A. D. 812 to the 5th May A. D. 813, i. e., it was current at the commencement of Saka-saṁvat 735 expired, but was no longer so on the day of the date, the 4th December A. D. 813, which by the mean-sign system would have fallen in the Jovian year Vijaya. This agrees with what I have stated *ante*, Vol. XXV. p. 269.

## 2. — A date with the Ardhodaya-yōga.

When during the 15th tithi of the dark half of the *amanta* Pausa (or *pūrṇimanta* Māgha), on a Sunday in day-time, the moon's *nakṣatra* is Bravaṇa, and the yōga Vyatipāta, this coincidence is called Ardhodaya. It is a most auspicious occasion for making donations. An instance<sup>3</sup> is furnished by the date of some copper-

plates of Allāda-Dodḍaya-Beḍḍi, lately sent to me for calculation by Dr. Hultsch, which runs thus:—

Sri-Sākē kara-bāna-viśva-gaṇitē Sādhāraṇē  
vatsarē Pauṣhē-rdhodaya-śāmni puṇya-  
samayē;

i. e., at the auspicious time of the Ardhodaya, in (the month) Pausa of the year Sādhāraṇa, which was the Saka year 1352.

From the given definition it follows that, for purposes of calculation, the date is Sunday, the 15th tithi of the dark half of the *amanta* Pausa of Saka-saṁvat 1352 expired, which by the southern luni-solar system was the year Sādhāraṇa. And with these data, it regularly corresponds to Sunday, the 14th January A. D. 1431, when the new-moon tithi of Pausa ended 2 h. 20 m., and when the *nakṣatra* was Bravaṇa for 11 h. 10 m., and the yōga Vyatipāta for 18 h. 56 m. after mean sunrise. The Ardhodaya of the date, therefore, is the time from sunrise to 2 h. 20 m. after mean sunrise of Sunday, the 14th January A. D. 1431.

## 3. — A date with the Kapilā-shashthi.

The 6th tithi of the dark half of the *amanta* Bhādrapada (or *pūrṇimanta* Āśvina) is called Kapilā-shashthi, when it falls on Tuesday, and is joined with the *nakṣatra* Rōhini and the yōga Vyatipāta, and is particularly auspicious for making donations, when the sun, besides, is in the *nakṣatra* Hasta.<sup>4</sup> Here an instance is furnished by the date of the Saṅkalāpura inscription of Krishnarāja of Vijayanagara, sent to me for calculation by Dr. Hultsch, which runs thus:—

Saka-varuṣaṁgaḥ 1435ndya Srimukha-saṁ-  
vatsara nija-Bhādrapada ba 6 Maṁ-  
gaḥavāra Ka[pi]lā-shashthi-puṇya-  
kāladalē.

This date, for Saka-saṁvat 1435 expired, which by the southern luni-solar system was the year Srimukha, and in which Bhādrapada was intercalary, corresponds to Tuesday, the 20th September A. D. 1513, when the 6th tithi of the dark half of the second Bhādrapada ended 17 h. 38 m. after mean sunrise. On this day the moon's *nakṣatra* was Rōhini for 1 h. 58 m., and the yōga was Vyatipāta for 11 h. 37 m. after mean sunrise; besides, the sun's longitude at mean sunrise was 169° 46', and the sun, therefore, was in the *nakṣatra* Hasta (160°-173° 20').

<sup>1</sup> Read pañchatrīṁśad-.

<sup>2</sup> Sukla-pakṣasya saptamyām Ravi-rdē dhavād-yadi 1  
saptami Vijayā nāma tatra dattam mahā-phalam ||

<sup>3</sup> For another instance see *ante*, Vol. XXV. p. 290,  
note 10.

<sup>4</sup> Because this synchronism is rare, the Marāṭhi expression Kapilāshashthichē yōga, according to Milesworth, is used of any astonishing or unlooked for combination of favourable circumstances.



4. — A date with a *Shaḍasitumukha-saṁkrānti*.

Dr. Fleet informs me that the Chaujadāmpur inscription of the Dēvagiri-Yādava Mahādēva of Saka-saṁvat 1185 (current) and the year Dundubhi (*Paṭi, Śiv. and Old-Kan. Inscr.* No. 111) contains two other dates, one of which, in lines 92 and 93, is —

Rudhirōdgāri-[saṁvatsa]rāda Jēshtha-bahula 5 (*but possibly* 1) Ādi-vāra Shaḍasitumukha-saṁkrānti-tātkāladalli; i.e., 'Sunday, the 5th (*but possibly* 1st) of the dark half of Jyāishṭha of the year Rudhirōdgārin, at the time of a Shaḍasitumukha-saṁkrānti.'

The Shaḍasitumukha-saṁkrāntis are the saṁkrāntis of the sun into the signs of Mithuna, Kanyā, Dhanuḥ, and Mīna;<sup>2</sup> and of these, a saṁkrānti that takes place in the dark half of Jyāishṭha can only be the Mithuna-saṁkrānti. And the year Rudhirōdgārin of the date must be Saka-saṁvat 1185 expired. In that year the Mithuna-saṁkrānti took place, by the Śārya-siddhānta, 3 h. 33 m. after mean sunrise of Sunday, the 27th May A. D. 1263, during the 3rd *tithi* of the dark half of the *amānta* Jyāishṭha, which ended on the same day, 12 h. 15 m. after mean sunrise. This result shows that the numerical figure for the *tithi* of the date ought to be 3, not 5 (nor 1).

## 5. — Date of the death of Pratāpa-Dēvarāya of Vijayanagara.

In the genealogical table of the first Vijayanagara dynasty, given by Dr. Hultzsch in *Ep. Ind.* Vol. III. p. 36, Pratāpa-Dēvarāya is put down as a younger brother of Dēvarāya II.<sup>3</sup> The day on which he died is recorded in *Inscr. at Sravasa Belgola*, p. 95, No. 125, in the following verse in the Prithvī metre:—

Kahayaḥvaya-kuvatsarē dvitayayukta-  
Vaisākha-kā Mahitanaya-vārakā yuta-  
bahaksha-paksh-ētare |

Pratāpanidhi-Dēvarāt; pralayam-āpa hant-  
āsamāś-chaturdaśa-dinē katham Pitri-  
patē nirvāryā gatiḥ ||

'In the evil year Kshaya, in the wretched second Vaisākha, on a miserable Tuesday, in the fortnight which was the reverse of bright, on the fourteenth day, the unequalled store of

valour (*pratāpa*) Dēvarāj, alas, met with death. How, O Yama, can fate be averted?<sup>4</sup>

Here it so happens that Saka-saṁvat 1368 expired is the *only* year Kshaya of the southern luni-solar cycle, in which the month Vaisākha was intercalary; and for that year the date is correct. For in Saka-saṁvat 1368 expired the 14th *tithi* of the dark half of the second Vaisākha ended 14 h. 57 m. after mean sunrise of Tuesday, the 24th May A. D. 1446, which therefore is the day on which Pratāpa-Dēvarāya died.

## 6. — A date of the year 2493 after Vardhamāna's Nirvāṇa.

In an inscription, published in *Inscr. at Sravasa Belgola*, p. 111, No. 141, Kṛishṇarāja Voḍeyar of Maisār confirms some grants on a date which is given thus:—

Svasti ari-Varddhamān-akhyē Jinē muk-  
tiṁ gatē sati |

valuni-randhr-ābhi-nētraiś-cha vatsarēshu  
mitēshu vaj ||

Vikramāṅka-samāsv-ind-a-gaja-sāma-ja-  
hastibhiḥ |

satishu gapaniḥshu gaṇita-jūḥair-bbuddhais-  
tadā ||

Śalivāhana-varshēshu\* nētra-bāṇa-nag-  
ēndubhiḥ |

pramitēshu Vikṛity-abdē Śrāvapē māsi  
maṅgalē ||

Kṛishṇa-pakshē cha pañchamyām tithau  
Chandrasya vāsarē |;

i. e., on Monday, the 5th *tithi* of the dark half of Śrāvana of the year Vikṛiti, which was the year 2493 after Vardhamāna's Nirvāṇa, the Vikrama year 1888, and the Saka year 1752, the numbers of the years being denoted by numerical words, which, in the case of the Vikrama year, are irregularly put in the same order (1, 8, 8, 8) as the figures are written.

The date, for Saka-saṁvat 1752 expired, which was the year Vikṛiti, regularly corresponds to Monday, the 9th August A. D. 1830, when the 5th *tithi* of the dark half ended 3 h. 16 m. after mean sunrise. Saka-saṁvat 1752 expired is equivalent to the *Chaitrādi* Vikrama-saṁvat 1888 current; and this, again, has been computed into the year 2493 after Vardhamāna's Nirvāṇa simply by the addition of 605. See *ante*, Vol. XII. p. 21.

Göttingen.

F. KIELHORN.

<sup>1</sup> See *ante*, Vol. XIX. p. 336.

<sup>2</sup> So far as I know, the latest available date for Dēvarāya II. is the date of the Tadjavūr inscription, published by Dr. Hultzsch in *South-Ind. Inscr.* Vol. II. p. 339, of Saka-saṁvat 1338 expired and the year Kshaya, which corresponds to Wednesday, the 29th June A. D. 1443. And the Srīngapatam plates of his son and successor Mallikārjuna Immaji-Dēvarāya (*Ep. Cora.* Part I.

p. 17, No. 11) are dated in the month of Mārgaśīrṣa of Saka-saṁvat 1370 (current) and the year Prabhava, falling in A. D. 1447.

<sup>3</sup> For a similar date, of Vikrama-saṁvat 1109, see *ante*, Vol. XIX. p. 181, No. 134.

<sup>4</sup> The omission of the word Saka from this phrase is quite unusual.



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